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THE EFFECT OF FRENCH IMPRESSIONISM ON TRADITIONAL HARMONY AS SEEN IN SELECTED SONGS OF DEBUSSY, POULENC, AND RAVEL

by

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Toward the end of the nineteenth century many French poets, painters, and musicians were striving to more thoroughly nationalize their arts. Representing the movement in poetry were the Symbolists, who utilized a fluid sort of versification to recreate the atmosphere of the poet's mind in texts almost simulating music.[1] The plastic artists found their answer within the Impressionist school of painting and employed new theories of light and color to interpret realistic subjects in terms of remembrances and "impressions" bearing much of the imaginative quality of poetry. Similarly, musicians termed Impressionists drew just as heavily from the theories of the sister arts in an attempt to free French music from the dominance of Wagner and the Teutons. The result of the musicians' harmonic innovations, though French in conception, was to challenge and modify the idea of functional harmony for all of Western music.

Much less unified as a body with common aims and techniques than either the Impressionist school of painting or the Symbolist school of poetry, the so-called Impressionist movement in music was not so much a cohesive movement as it was a parallel effort on the part of several rather different composers to throw off the existing German influence on French music. Of these composers, Claude Debussy stands out as the foremost innovative figure. Debussy believed that music should sound improvisatory;[2] indeed, he searched for novel harmonies by improvising at the piano.[3] He esteemed the sound of an individual chord: "le régal de l'ouïe," whether consonant or dissonant, as highly as its harmonic context. In answer to a student's question concerning dissonant chords he advised, "Look at them! Are you incapable of listening to chords without demanding to see their identity cards and travel orders? Where do they come from? Where are they going? Do you have to know? Listen to it: that should be enough."[4]

Musicologists and historians have likened the hazy harmonic feeling found in much of Debussy's music to the vague outlines of Impressionist painting, and have subsequently borrowed the term Impressionistic to describe Debussy's style of composition Actually, his attitude was more in sympathy with the utter sen-

suousness of the Symbolists than with the scientific bases which guided the Impressionists.[5] Spurning his label as an "Impressionistic composer,"[6] Debussy espoused, rather, the cause of the Symbolists by setting many poems of Mallarmé, Verlaine, and Baudelaire, as well as by composing an opera based on the story of Pelléas and Mélisande written by the Belgian Symbolist, Maurice Maeterlinck. Debussy wrote in the 1880's, "I believe I shall never be able to enclose my music in a strict mold. I am not speaking of the musical form, of course, but simply from the literary point of view. I shall always prefer a subject, where, somehow, action is sacrificed to expression of the feeling of the soul. It seems to me that then music might become more human, more alive, and one could then discover and refine upon a means of expression."[7] That the Symbolists concerned themselves so much with musical versification endeared them all the more to Debussy, who found fault only with their insistence on idolizing Wagner,[8] and their tendency to "forget their own qualities of clarity and elegance, to be influenced by the length and heaviness which are German characteristics."[9]

Maurice Ravel, another significant composer commonly termed an Impressionist, while putting some of the same novel harmonies to more mundane ends,[10] nonetheless preserved in his music the French clarity and elegance so admired though not always followed by Debussy.[11] Guided by a feeling of Classicism, Ravel avoided the sort of tonal nebulosity often found in Debussy's works. Although the chordal constituents and progressions employed by Ravel were somewhat untraditional, these entities were utilized in a systematic manner.[12]

Ironically, Classicism and clarity also found their way into the music of a group in opposition to the ultrarefinements and sophistications of Debussy and Ravel.[13] This group, known as "Les Six," included composers not so much unified in concepts, techniques, or style as in their devotion to the ideals of Erik Satie. Dedicated to the hope of a thoroughly French musical influence on the rest of the world, Satie believed that Debussy had erred in reacting to Wagner and the Germans with a vehemence which resulted in his overborrowing from Russian modal harmony.

Therefore he and "Les Six," a group comprised of Georges Auric, Francis Poulenc, Darius Milhaud, Germaine Tailleferre, Arthur Honegger, and Louis Durey, attempted to restore in French music its own native character by simplifying melodies and diminishing scopes of individual works.[15] Satie's followers maintained a functional basis for harmony as did Ravel; however, "Les Six" tended to vacillate between extremes of simplicity and complexity. Even their sporadic use of "two or more keys simultaneously (bitonality or polytonality) necessitated the preservation, even the accentuation, of the tonal sense; and it also implied a linear conception of music, a return to a primitive form of polyphony."[16]

Despite the diverse orientations of Debussy, Ravel, and "Les Six," similarities of harmonic and melodic structures and practices may be observed in their music. These stylistic similarities include frequent unresolved secondary dominants, long successions of seventh or ninth chords functioning in an unorthodox manner, triads with added tones, untraditional scales from which new harmonies could be derived, and new pedal points made up of an entire chord. Also common to the music of these composers was the retention of a tonal framework into which harmonic innovations were interpolated. A sense of key was never entirely abandoned in Impressionism, but emerges from the haziest passages of Debussy. Not even Milhaud, the most daring member of "Les Six" insofar as tonality was concerned, dispensed with the system altogether, but at times superimposed one traditional key upon another. Tonality was naturally weakened by the harmonic practices of the Impressionists, but it was not overthrown.

The contexts for the present study of French Impressionistic harmony are selcted songs of Debussy, Ravel, and Poulenc. In addition to Debussy and Ravel, who were selected in view of the obvious contributions of each to early twentieth-century harmony, Poulenc has been chosen to represent the very loosely unified "Les Six" by virtue of the fact that he, as one of the younger members of the group, held fewer prior musical allegiances before his contact with Erik Satie, and was therefore more likely to

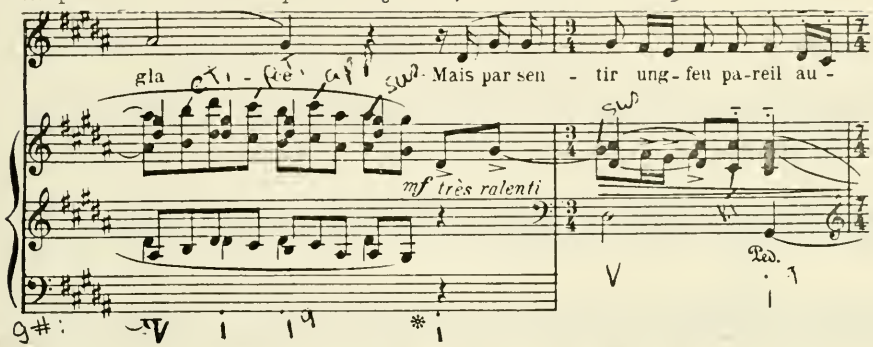
be inflenced by Satie's ideas and aims, particularly in his earlier works, such as Airs Chantes.[17]

Many of the harmonic innovations of the composers presently under examination were brought about by the employment of melodic bases for harmony other than major and minor scales. Debussy, having been exposed to Russian and Oriental music, led experimentation in assimilating ecclesiastical modes and the pentatonic and whole-tone scales into traditional harmony. Ravel and Poulenc also used elements of modality and other scales. Occasionally the composers' imaginations called for the creation of entirely new scales which bore at least remote resemblance to major and minor scales. Such contrivances remained largely experimental, however, leaving the church modes and the whole-tone scale to bear the greatest melodic influence on Impressionistic harmony.

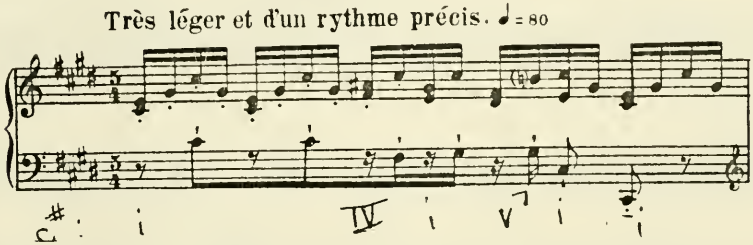
The church modes, most frequently used of the alternatives to major and minor scales, received varying treatments from Ravel, Debussy, and Poulenc. The songs in which Ravel employs modality are based in their entirety both melodically and harmonically on a particular mode. Works of Debussy and Poulenc, on the other hand, did not employ modality as the sole harmonic or melodic basis of a composition. Instead, chords characteristic of modal harmony, modal melodic fragments, or modal passages which digress briefly from tonality were often interspersed within a tonal idiom.

Utilization of the modes significantly affected the quality of chords found at cadences. For example, the dominant chord, a major triad in major/minor tonality, assumed a minor form in the aeolian, dorian, and mixolydian modes. The minor v is found in a dominant function throughout "D'Anne qui me jecta de la Neige" (Example 1), from Ravel's Trois Chants, in the natural minor tonality without a leading tone, (the aeolian mode). The harmony of "D'Anne jouant de l'Espinette" (Example 2), another of the Trois Chants, is derived from the dorian mode; subsequently the minor dominant, as well as a minor-minor form of the dominant-seventh chord, is used. In this song a lack of finality often

Example 1: D'Anne qui me jecta, measures 14-15 Ravel

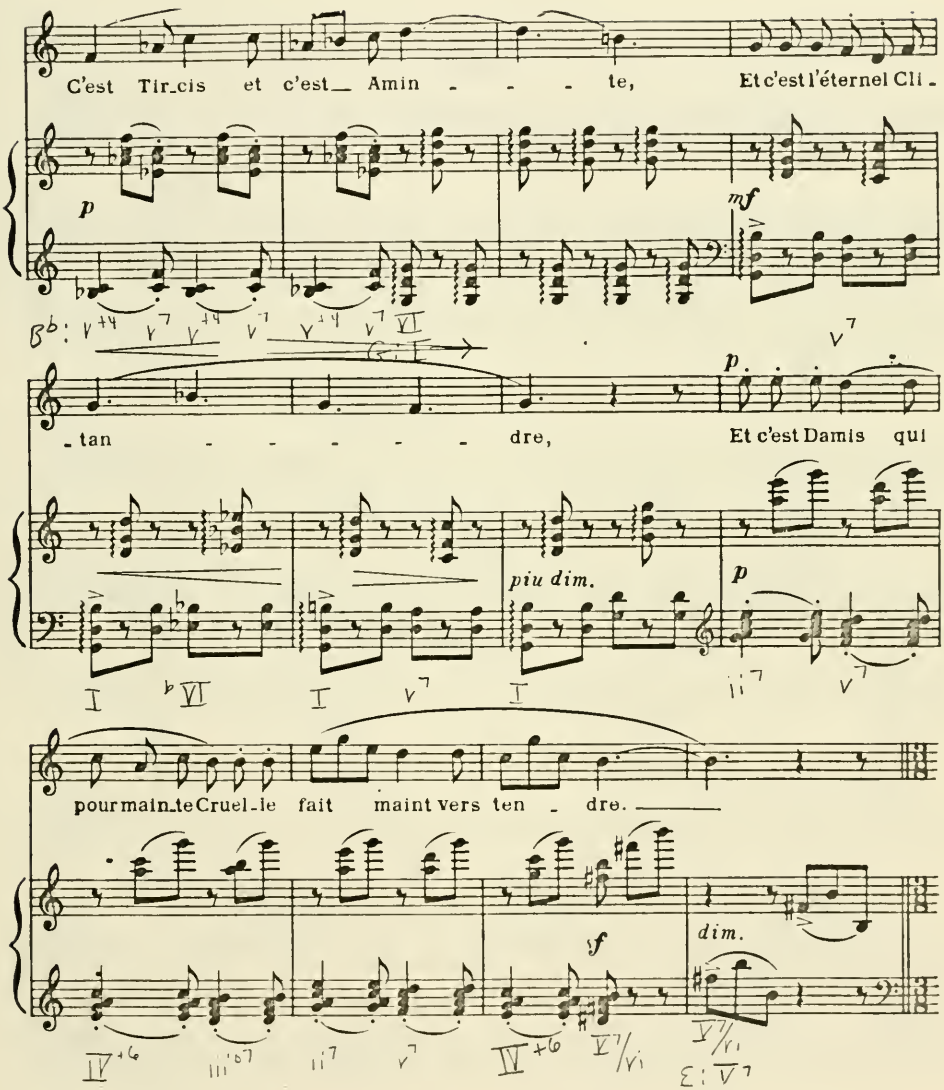


Example 2: D'Anne jouant de l'Espinette, measure 1 Ravel



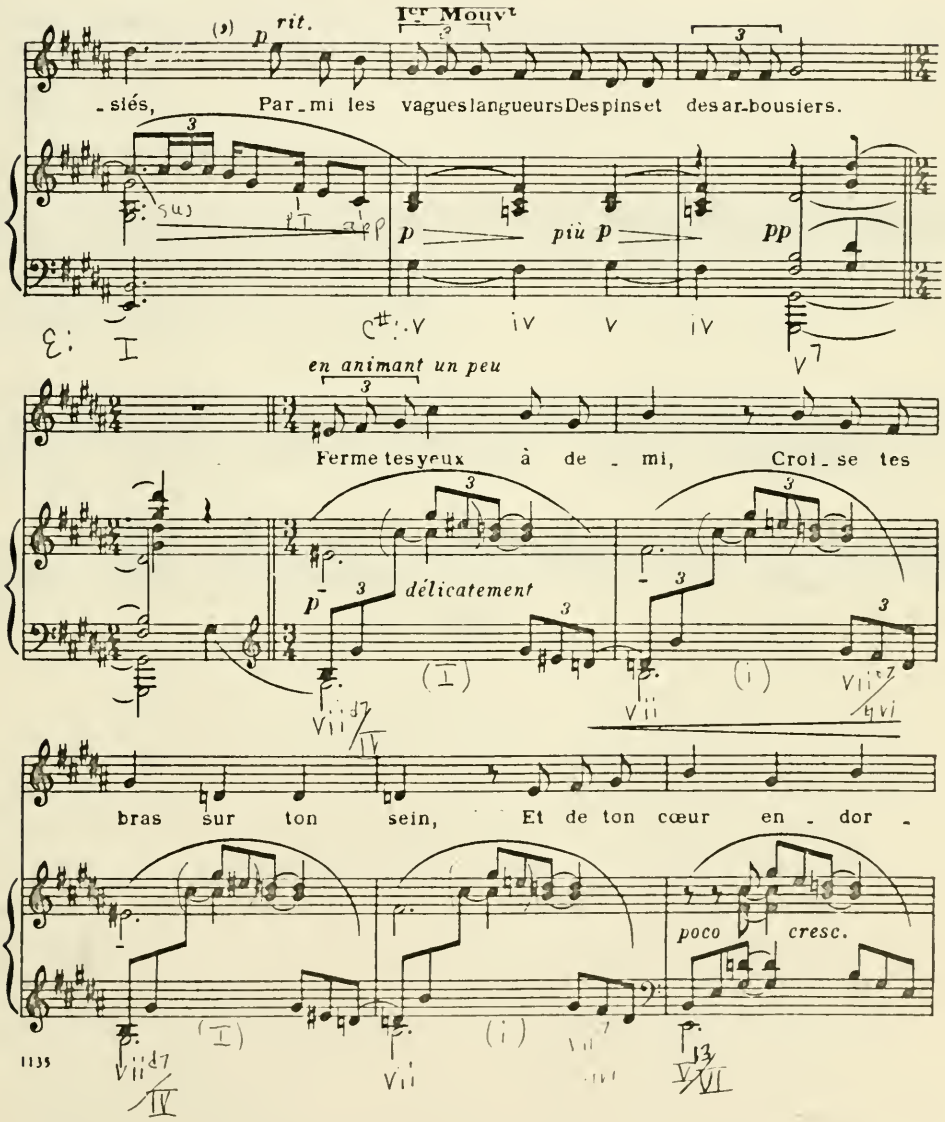
associated with modal music presents itself in the last measure, which ends suspensively on the minor dominant rather than on the more conclusive tonic. Other examples of the minor v may be found in two of Ravel's Greek Folk Songs, "Chanson de la Mariée" and "Quel galant m'est comparable," in Debussy's "Mandoline," "Chevaux de Bois," "En Sourdine," "Fantoches," and "Lia's Recitative and Aria" (from L'Enfant Prodigue), and in Poulenc's "Air Grave" and "Air Vif." The minor dominants in "Chanson de la Mariée" are derived from a modally-constructed melody quite typical of folk music (in this case, in the aeolian mode), while resolved and unresolved secondary dominants of major-minor quality occur in contrast to them. "Quel galant m'est comparable" incorporates both forms of the dominant as well as an ambiguous open fifth built on the dominant tone of the mode in the accompaniment of a mixolydian melody. "Mandoline" demonstrates Debussy's digressive modality as minor dominants mark the departure from B♭-major to a brief passage of both dorian and mixolydian flavor (Example 3). Another modal phrase, with

Example 3: Mandoline, measures 15-30 Debussy



the minor v again arising from the mixolydian mode, occurs in "Chevaux de Bois" (measures 16-26).* Similar to Ravel's

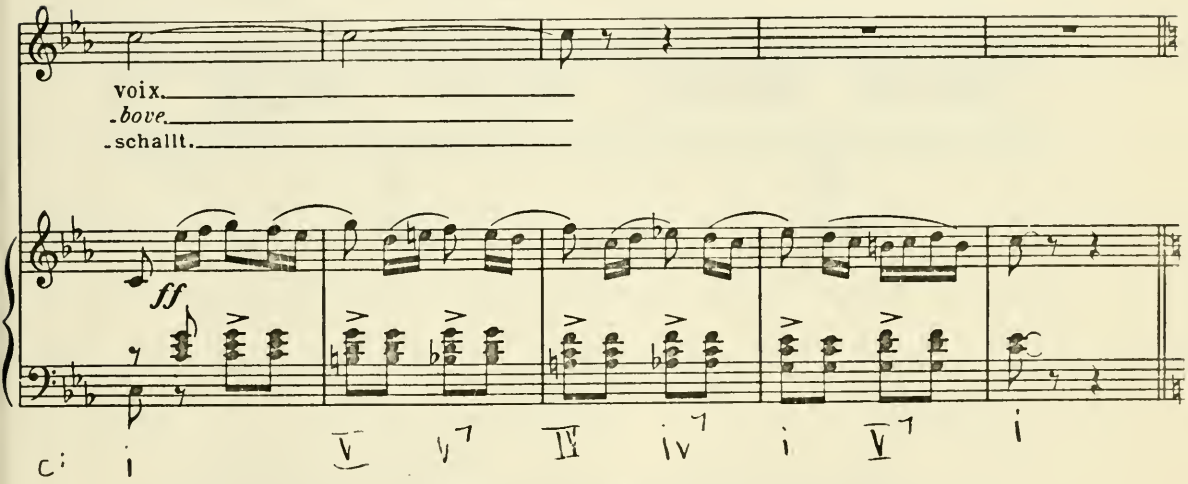
Example 4: En Sourdine, measures 14-22 Debussy



*Parenthetical examples may be found in the Appendix, at measures indicated.

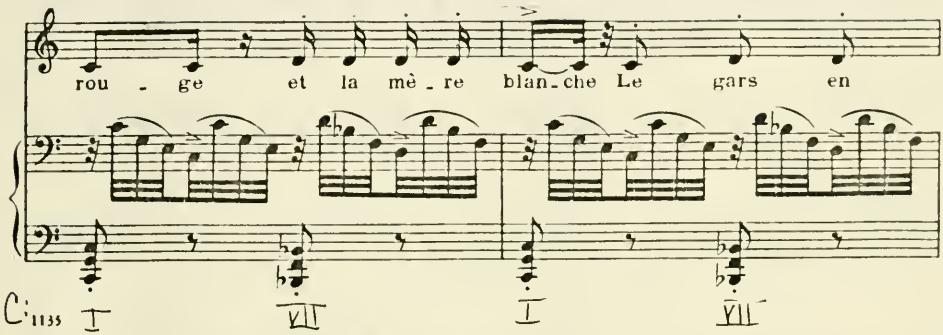
"Chanson de la Mariée," Debussy's "En Sourdine" manifests modal minor dominants as well as tonally conceived secondary dominants (Example 4). The minor v's in both "Fantoches" and "Lia's Aria" and in the two Poulenc examples are not part of any larger modal section, but are rather like "borrowed chords," often functioning almost as passing chords (see "Air Vif," Example 5).

Example 5: Air Vif, measures 22-26 Poulenc

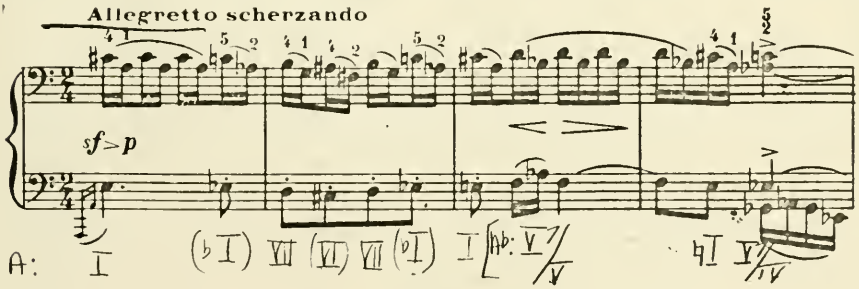


Another chord of dominant function whose quality changes in modal contexts is the vii° chord. Though a chord built on the seventh degree sometimes occurs in a minor form, the major lowered subtonic triad is more common and gives a distinct feeling of modality, particularly when it precedes the tonic, as in Debussy's "Chevaux de Bois" (Example 6), "Fantoches" (Example 7), and "Lia's Aria" (Example 8). Also see Ravel's "D'Anne jouant de l'Espinette" (measure 20). The appearance of the major VII chord in various other contexts may be seen in "Air Romantique" (measure 49), "Mandoline" (measure 10), "C'est l'Extase" (measure 27), "Chevaux de Bois" (measure 80), and "Fantoches" (measure 8). The minor vii occurs in "En Sourdine" (measure 19), "Lia's Aria" (measure 46), and "D'Anne qui me jecta de la Neige" (measure 9).

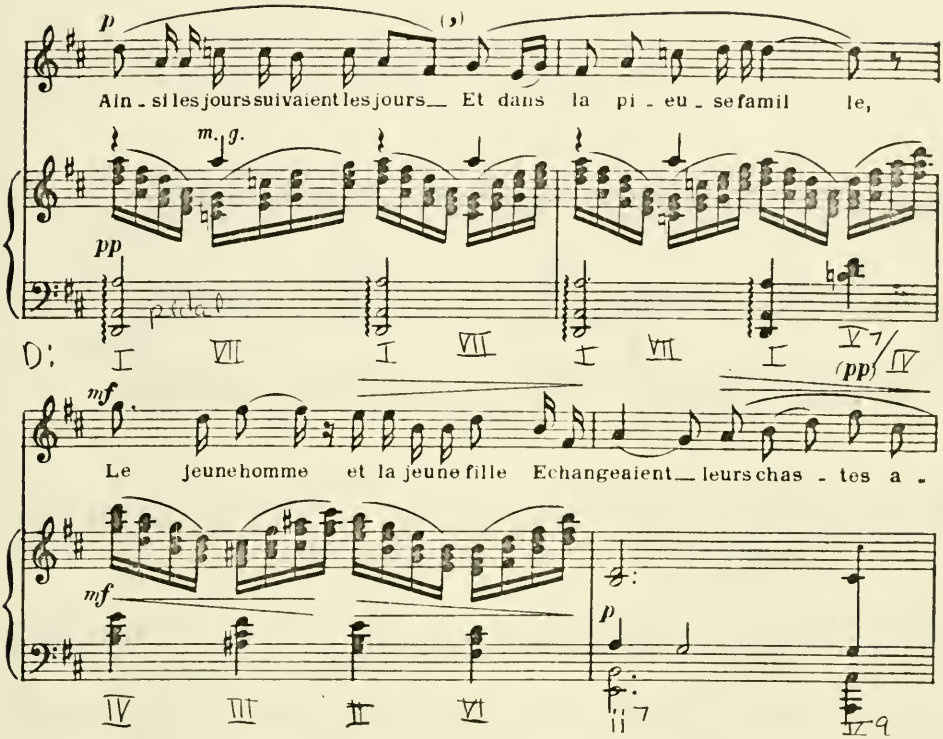
Example 6: Chevaux de Bois, measures 18-19 Debussy



Example 7: Fantoches, measures 1-4 Debussy



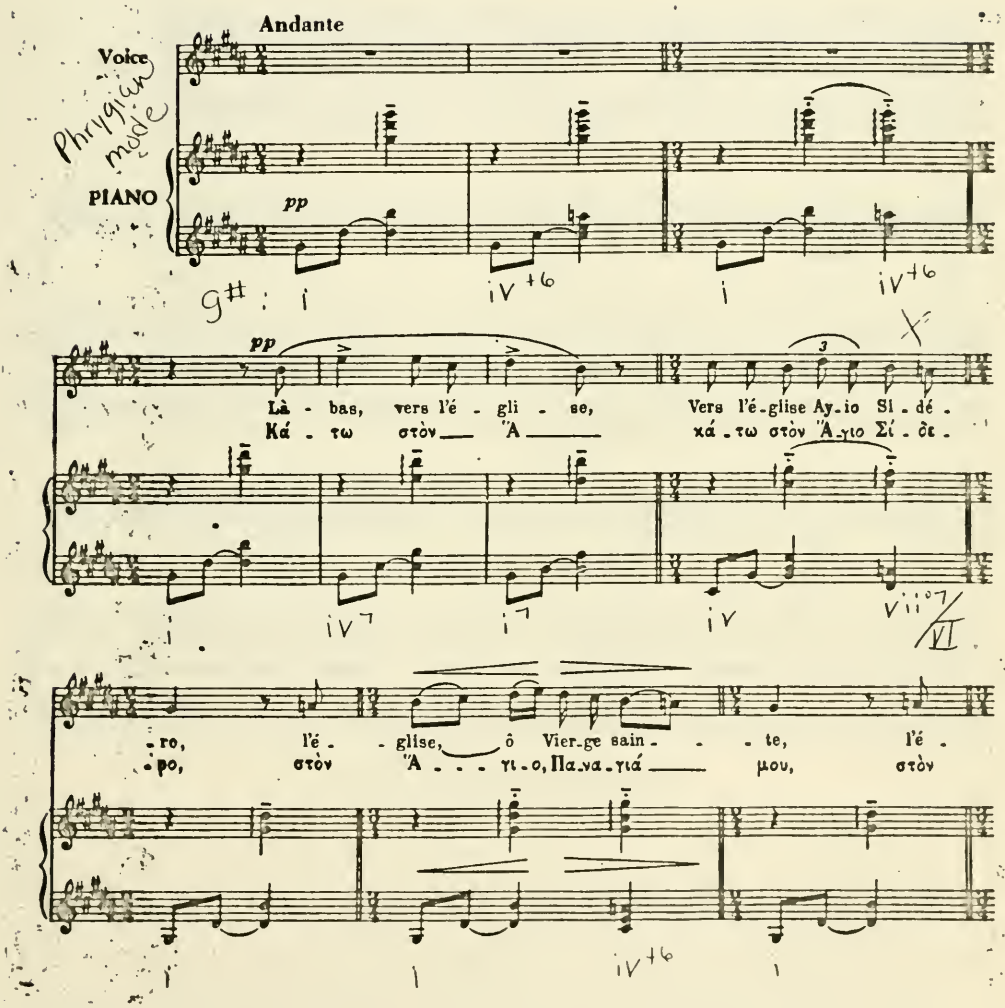
Example 8: Lia's Aria, measures 48-51 Debussy



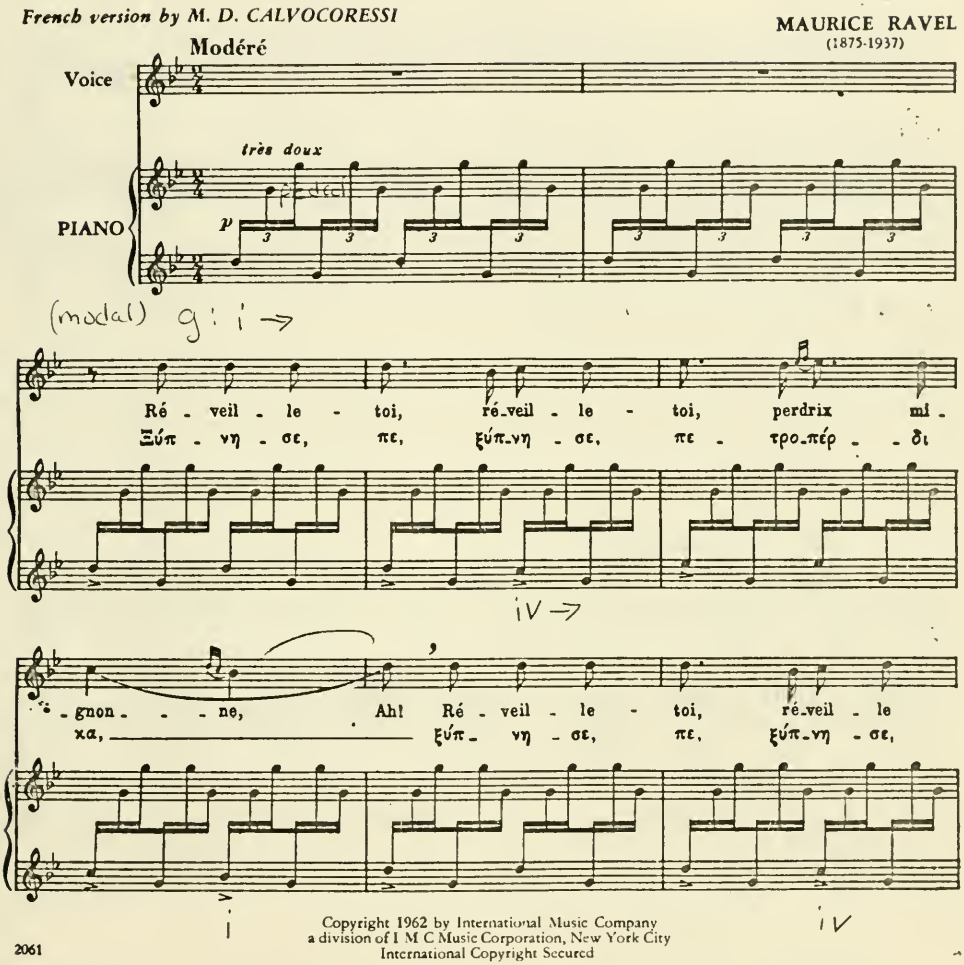
Modality affected not only the qualities of chords but the kinds of cadential progressions as well. Frequent use of the plagal cadence is one of the most conspicuous features, an example of which is found in Ravel's "Là-bas, vers l'église" (Example 9), where the tonic and subdominant, with but two exceptions, comprise the entire harmonic framework for the phrygian melody. A less striking example, "Chanson de la Mariée" (example 10) also makes increased use of the subdominant, particularly in the initial tonic-subdominant alternation.

In a manner similar to that in which the modes were used by Debussy, the whole-tone scale, another alternative to a tonal basis for harmony, was employed by Debussy, Ravel, and Poulenc. That is, rather than serving as a true harmonic foundation for any extended passage, the whole-tone scale supplied the composers with melodic and harmonic novelty which

Example 9: Là-bas, vers l'église, measures 1-10 Ravel



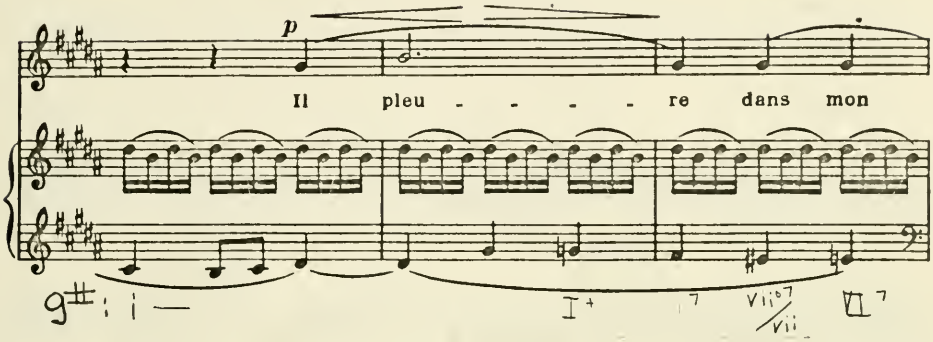
Example 10: Chanson de la Mariée, measures 1-8 Ravel



they interpolated within a tonal framework. Melodic fragments derived from the whole-tone scale are conspicuous in many of the songs of all three composers. Particularly significant to Impressionistic harmony are the augmented triads resulting from that scale. The scale degrees on which these chords are built seem to vary from song to song. An augmented chord built on the tonic occurs in "Il pleure dans mon coeur" (Example 11).* Other usages

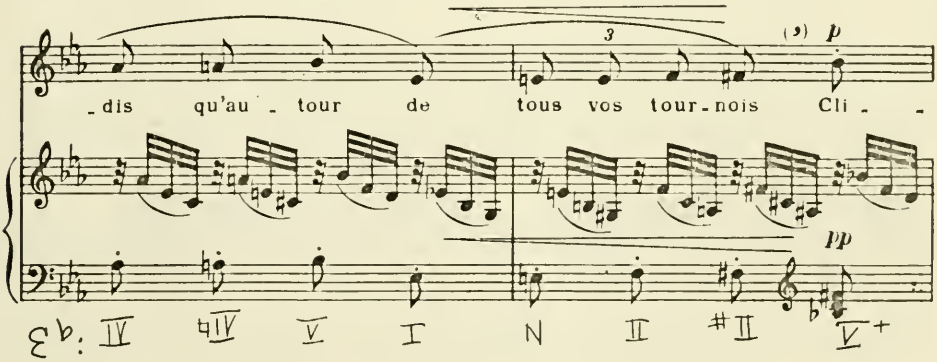
*The g♮ might be interpreted as a passing tone, however.

Example 11: Il pleure dans mon coeur, measures 4-6 Debussy

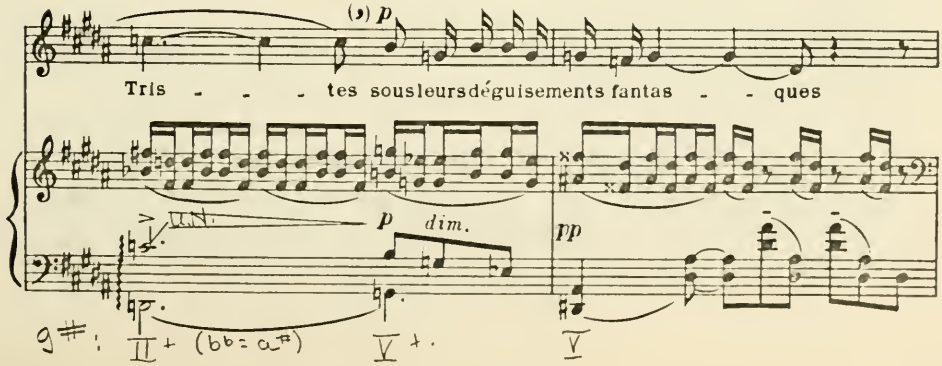


may be observed as follows: on the dominant in "Chevaux de Bois" (Example 12), on the supertonic in "Claire de lune" (Example 13),

Example 12: Chevaux de Bois, measures 29-30 Debussy

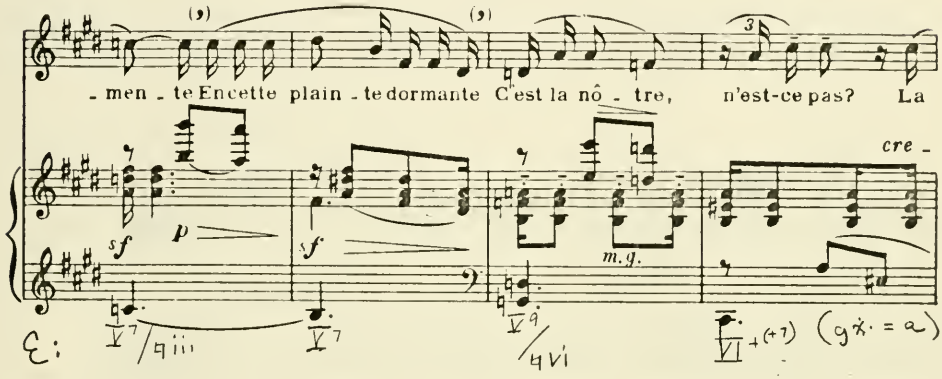


Example 13: Claire de lune, measures 11-12 Debussy

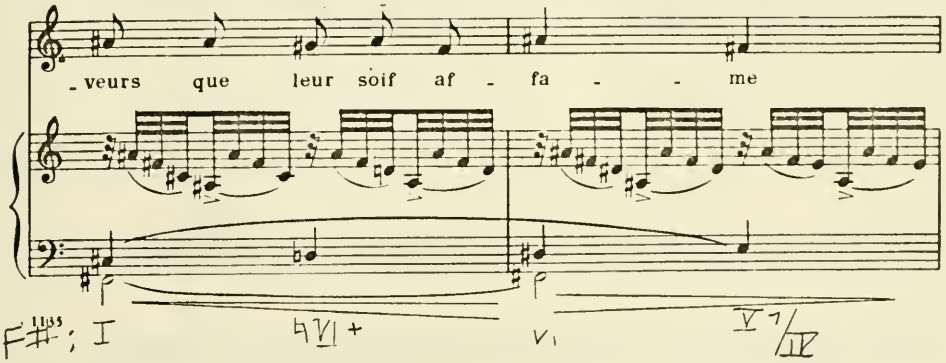


on the submediant with added seventh in "C'est l'Extase" (Example 14), and on the lowered submediant in "Chevaux de Bois" (Example 15). The augmented mediant triad found in Poulenc's

Example 14: C'est l'Extase, measures 38-41 Debussy



Example 15: Chevaux de Bois, measures 73-74 Debussy

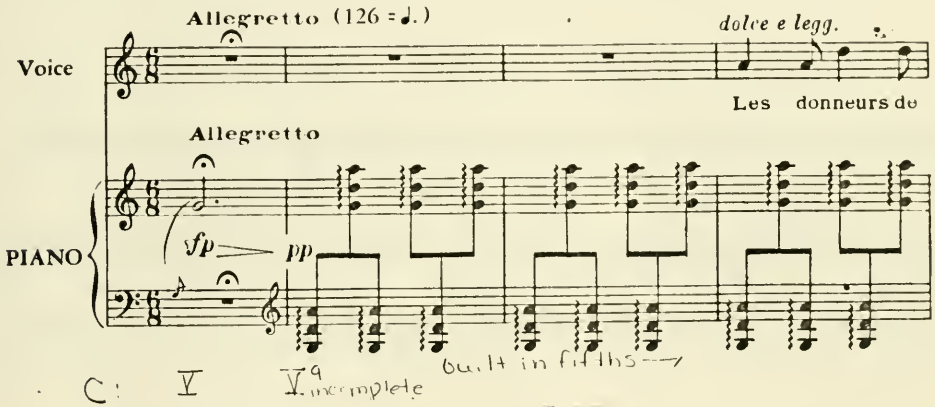


"Air Grave" might be construed as the mediant which is natural to the harmonic minor scale upon which the piece is based were it not for the string of unresolved secondary dominants in that section which tends to obscure the key of f-minor.

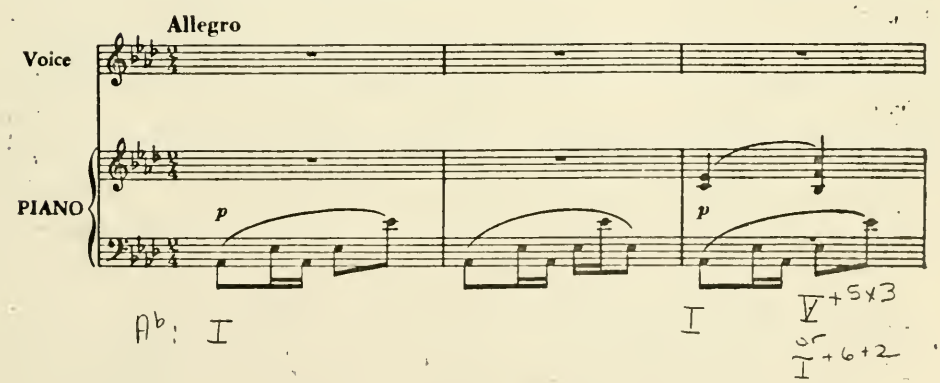
Not all of the Impressionistic innovations in harmony stem from new scales. On the contrary, novel chords, "le régal de l'ouïe," often occurred for their own sake. Much of the harmonic

experimentation involved unorthodox treatment of the dominant-tonic relationship as well as new forms of the dominant chord (beyond the minor and augmented triads produced by the use of modes and the whole-tone scale). Debussy, Ravel, and Poulenc employed a still more uncustomary dominant chord built in fifths, as found in "Mandoline" (Example 16) and "Tout gai!" (Example 17). "Air Romantique" contains a similar chord, but built in

Example 16: Mandoline, measures 1-4 Debussy



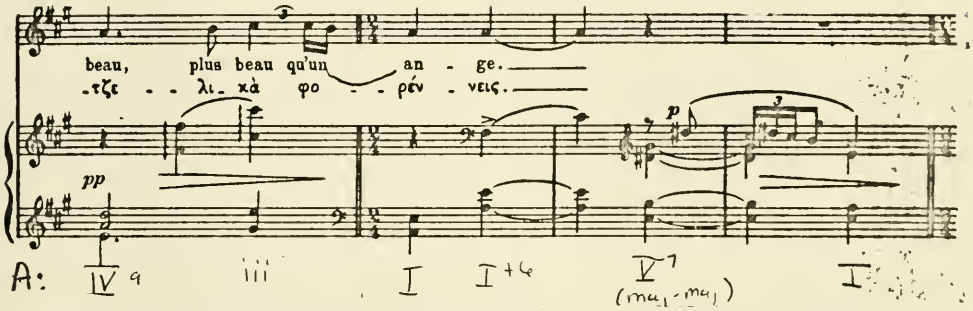
Example 17: Tout gai!, measures 1-3 Ravel



fourths (inverted fifths). Such chords are usually ambiguous, and may imply tertian constructions such as incomplete dominant

extensions, as an incomplete dominant-ninth in "Mandoline," or chords with added tones, as a tonic with added sixth and second in "Tout gai!" However, the open spacing of these chords strongly suggests a structure of fifths. The alteration of a single tone within a tertian chord of dominant function tended to weaken the sense of tonal orientation. An unusual effect is given to the dominant-seventh chord in "Chanson des cueilleuses de lentisques" (Example 18) by raising the seventh a half-step, introducing a tone outside the scale and giving the typically major-minor chord a major-major quality.

Example 18: Chanson des cueilleuses, measures 19-22 Ravel

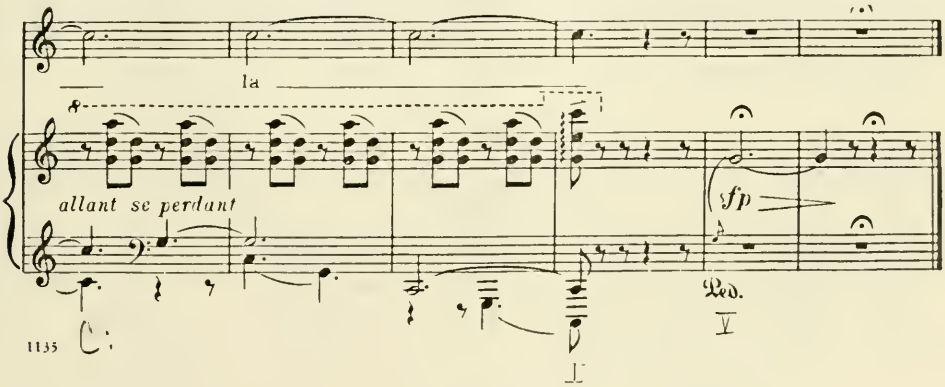


More radical than the modification of dominant chords was the avoidance of dominant-tonic relationships altogether. Debussy in particular, having been influenced by Wagner's technique of delaying harmonic resolutions in order to sustain a musical thought over long stretches,[18] made sparing use of authentic cadences throughout somewhat extended passages of music. For example, the V-I progression occurs only once throughout "Beau Soir," and once, with the exception of a single resolved secondary dominant, in "C'est l'Extase," "L'Ombre des Arbres," and "En Sourdine." The authentic cadence is sometimes dispensed with even at the end of a piece by both Ravel and Poulenc, as well as Debussy: Ravel's "Chanson de la Mariée" closes with a VI-I retrogression, "Là-bas, vers l'église" with a iv-i, "D'Anne qui me jecta de la Neige" with a VI^7-I, "Air Romantique" with a G^6-I, "Air Grave" with a VI-I, "C'est l'Extase" with a Neapolitan-I, "Il pleure dans mon

coeur" with a VI-i, "L'Ombre des Arbres" with a ii^{9}-I, and "Chevaux de Bois" with vii^{d7}/V-I. On the other hand, progressive cadences other than the dominant-tonic also occur; for example, in both "Beau Soir" and "Clair de lune" major mediants progress to the tonic.

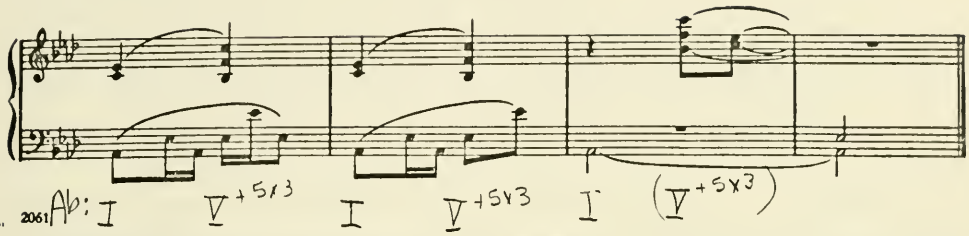
Final half-cadences, while they do not represent an avoidance of the dominant-tonic relationship, do exhibit a reversal of the traditional progression, and, as such, weakened the functional basis of harmony as much as did other non-authentic final cadences. "Mandoline" displays the same feeling of suspensiveness found in the half-cadence which concludes "D'Anne jouant de l'Espinette" (already discussed in regards to modality) in its final harmonic movement, where an incomplete dominant-ninth chord over tonic pedal is at last resolved to the tonic, only to be followed by a short pause and reiteration of the dominant tone by the piano. Similarly, the final measures of "Tout gai!" achieve a repose upon which the dominant chord reenters. (This last chord, like the one in "Mandoline," sounds in fifths. Examples 19 and 20.)

Example 19: Mandoline, measures 65-70 Debussy

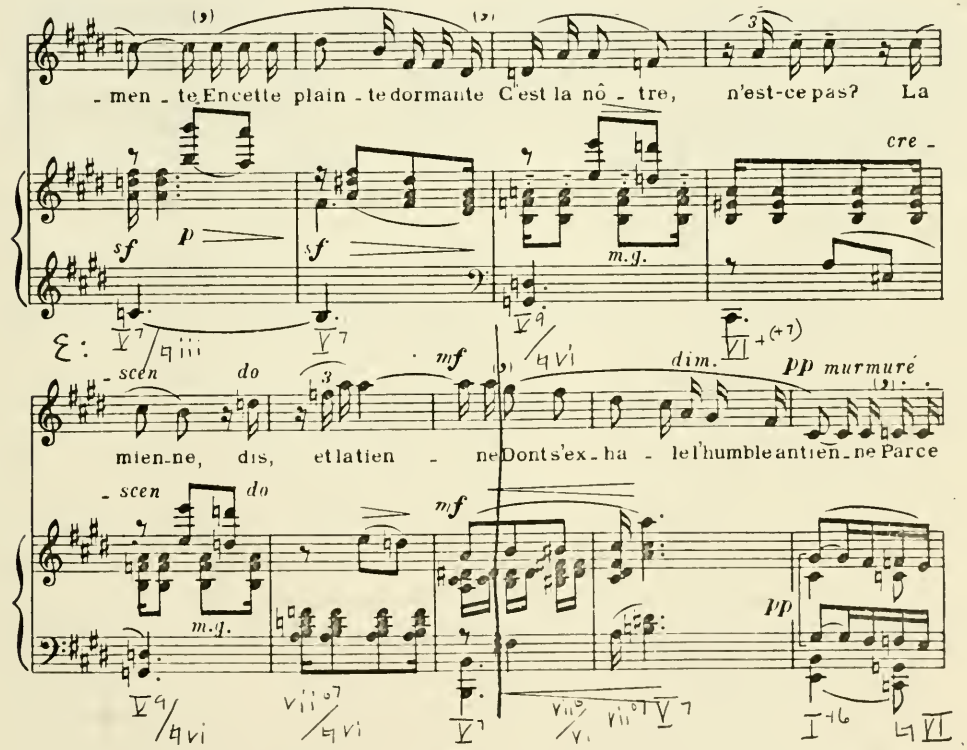


The dominant-tonic relationship is particularly lacking in the Impressionistic treatment of secondary dominants. In various passages in "C'est l'Extase" (Example 21) a sense of tonality is practically lost due to a profusion of unresolved secondary dominants. Many of these chords appear in diatonic

Example 20: Tout gai!, measures 41-44 Ravel



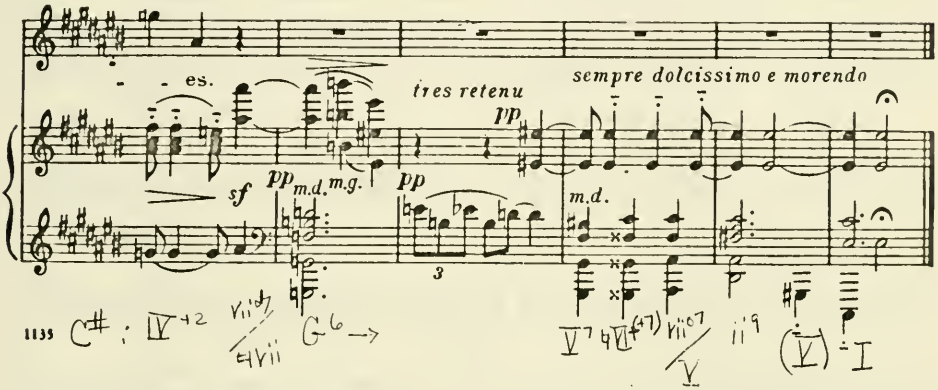
Example 21: C'est l'Extase, measures 38-41 Debussy



contexts for what would seem to be purely coloristic reasons. Examples of isolated secondary dominants which do not resolve to their tonics pervade the works of Debussy, Ravel, and Poulenc, except in sections where the influence of folk music (as in Ravel's Greek Folk Songs, and, to a lesser extent, in Poulenc's

Airs Chantés) calls for a simpler harmonic scheme. Unresolved secondary dominants, both the V^7 and the vii^{o7} (or vii^{d7}), occur not only in relation to any member of the diatonic scale but in some instances to nondiatonic chords (see Example 22, "L'Ombre des Arbres"). Other unresolved secondary dominants

Example 22: L'Ombre des Arbres, measures 22-25 Debussy



appear within a series of various seventh or ninth chords and tend to obscure the tonal foundation of a passage more than do isolated seventh chords of major-minor or diminished-minor quality. Such successions are quite common in pieces such as "Il pleure dans mon coeur" (measures 38-40), "En Sourdine" (measures 28-32), "D'Anne qui me jecta de la Neige" (measure 8), "D'Anne jouant de l'Espinette" (measures 11-12), and "Air Romantique" (measures 47-54).

These successions of seventh and ninth chords represent one aspect of parallel writing which appears with characteristic frequency in the music of the Impressionists and particularly that of Debussy. Two broad categories of parallelism may be observed: the first involves the succession of chords of the same quality and dimension (i.e., the string of major-minor seventh chords as found in "En Sourdine," Example 23); the second results from parallel voice leading, with less regard for similarity of chordal structure. Due to the introduction of extra-diatonic tones into the tonal fabric, parallel chords of the same construction seem to damage tonal orientation more so than do

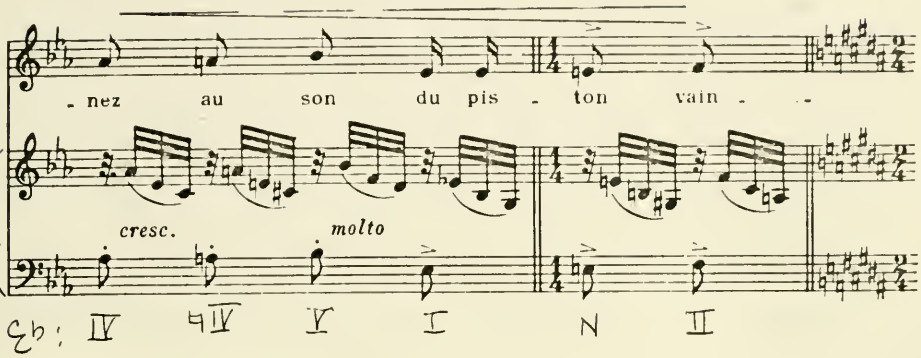
Example 23: En Sourdine, measures 28-32 Debussy

souf-fle berceur et doux Qui vient à tes pieds ri -
poco cresc.
D:
- der Les on-des de gazon roux.
Un peu plus lent
mf dim.
r.h.
p
1135
B:

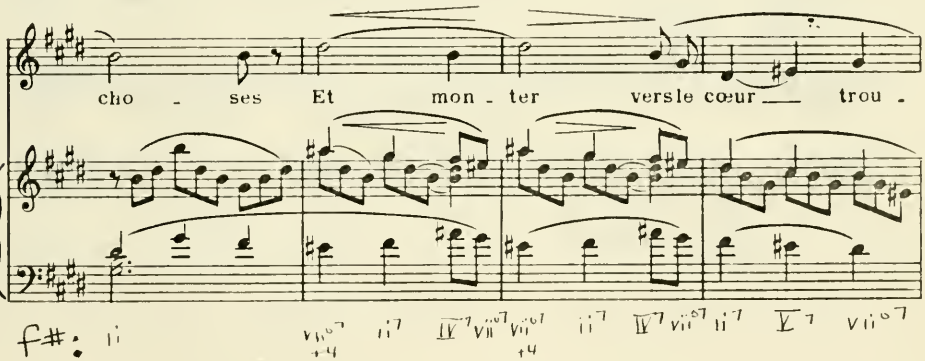
those of disparate design whose tones move in similar motion. Major triads, as well as major-minor and half-diminished seventh chords, are often employed in long successions. An example of parallelism of a specific structure is found in "Chevaux de Bois," with its prevalent use of consecutive major triads (Example 24). Strings of parallel major triads may also be evidenced in "Mandoline" (measures 10-14), "Fantôches" (measures 1-2), and "Lia's Aria" (measures 43-46). Parallel voice leading which involves more than one particular chordal construction occurs in "Beau Soir" (Example 25), and in "D'Anne qui me jecta de la Neige" (Example 26), both of which demonstrate parallelism with seventh chords of dissimilar qualities.

One of the harmonic contributions of the Impressionists stemmed from consistent variations of the traditional triad. That successions of seventh chords and the nonresolution of

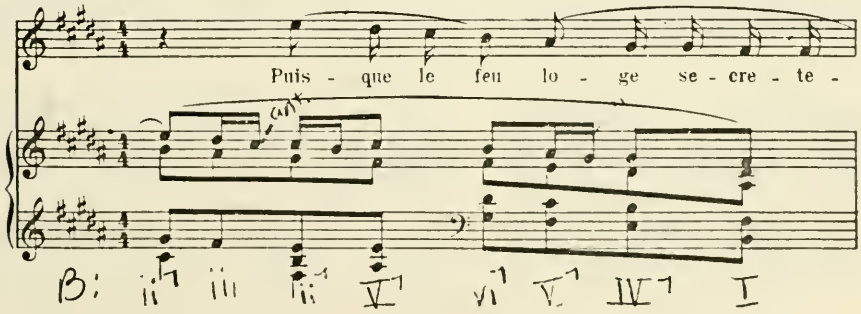
Example 24: Chevaux de Bois, measures 33-34 Debussy



Example 25: Beau Soir, measures 15-18 Debussy

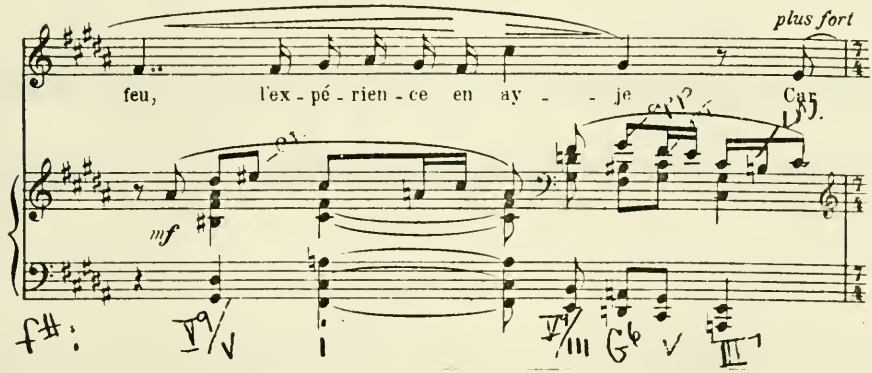


Example 26: D'Anne qui me jecta, measure 8 Ravel



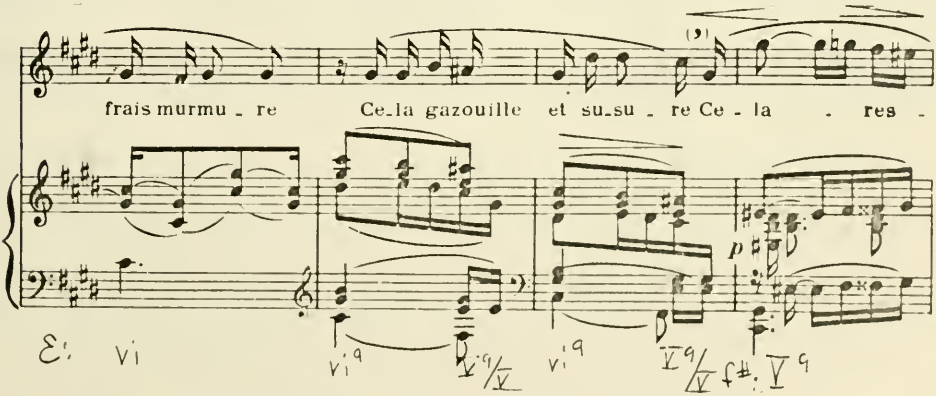
dominant sevenths abounded so in Impressionistic music seemed to signify a growing acceptance of the seventh as a valid constituent of chords of any function. Other triadic extensions also came into ever-increasing usage and were usually qualified by spacings which either outlined the chord in thirds or which provided a frame for the chord with the root in the bass and the extension (the ninth, eleventh, or thirteenth) sounding highest above the other tones. The spacings of such chords as the V^9 of v in "D'Anne qui me jecta de la Neige" (Example 27),

Example 27: D'Anne qui me jecta, measure 6 Ravel



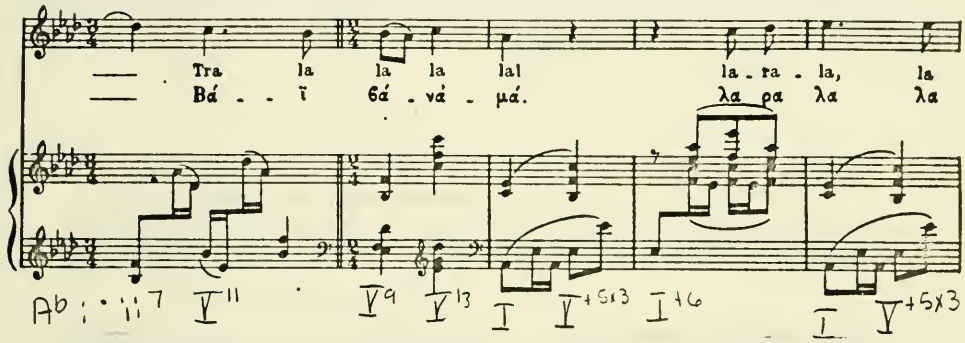
the vi^9 in "C'est l'Extase" (Example 28), and numerous other

Example 28: C'est l'Extase, measures 21-24 Debussy

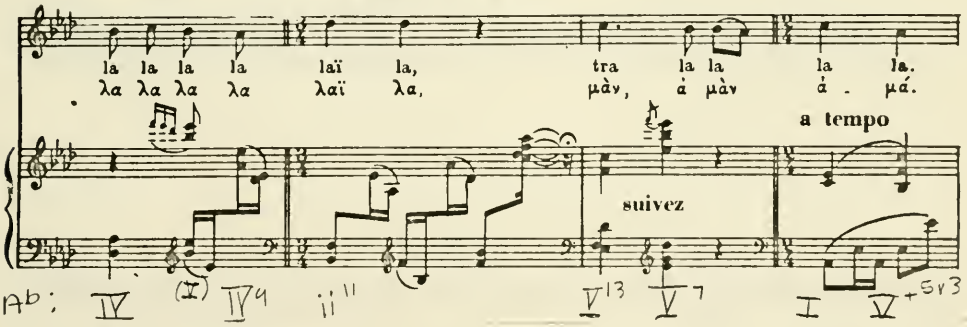


examples preserve their identity as ninths, even though one or two tones, most often the third and/or the seventh, might be omitted. The greater the number of chordal constituents allowed greater freedom in the omission of certain chord tones. Neither of the dominant thirteenths in "Tout gai!" are complete; one lacks a fifth and an eleventh and the other lacks third, fifth, and eleventh (see Examples 29 and 30). Other ninth chords

Example 29: Tout gai!, measures 20-24 Ravel

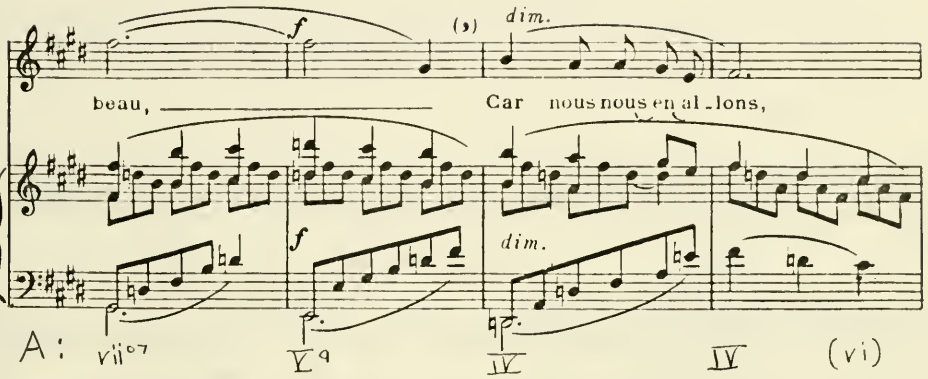


Example 30: Tout gai!, measures 37-40 Ravel

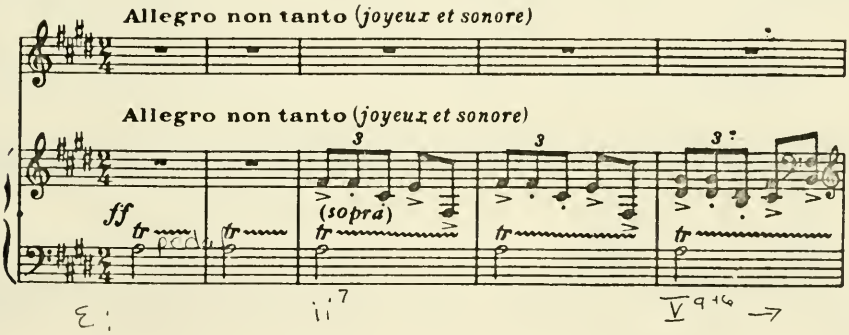


are outlined in fifths (previously mentioned in reference to "Mandoline"). Still others are formed by broken figures in the piano accompaniments. Ninths resulting from these melodic formations may be found in "Beau Soir" (Example 31), "Chevaux de Bois" (example 32), and "Chanson de la Mariée" (Example 33). Whereas the ninth chord was used fairly frequently by Debussy and Poulenc as well as by Ravel, elevenths and thirteenths

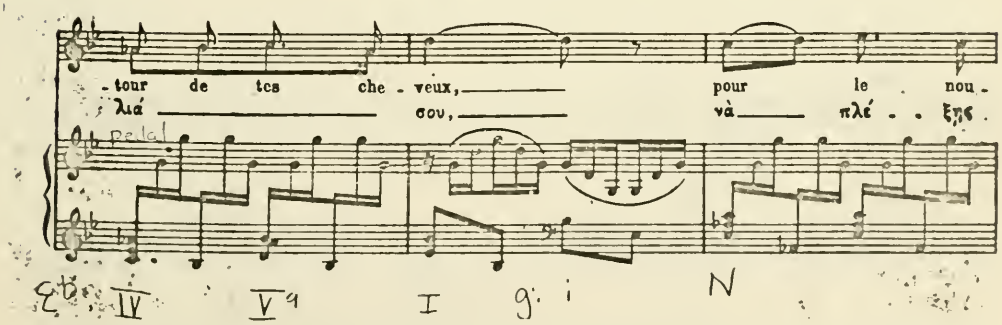
Example 31: Beau Soir, measures 26-29 Debussy



Example 32: Chevaux de Bois, measures 1-5 Debussy

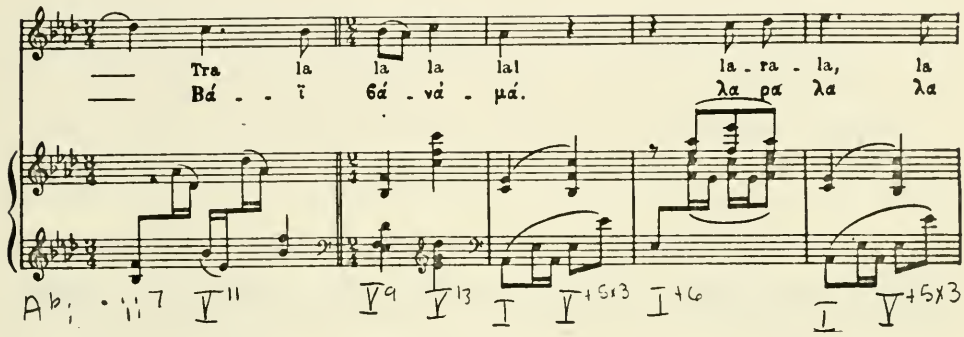


Example 33: Chanson de la Mariée, measures 39-41 Ravel

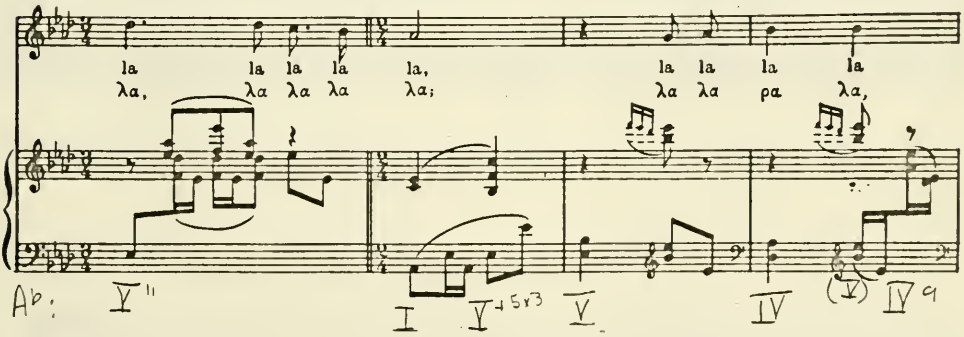


were more characteristic of Ravel's music than that of the other two composers. "Tout gai!" contains examples of the V^{13}, the V^{11}, and the ii^{11} (Examples 34-36).

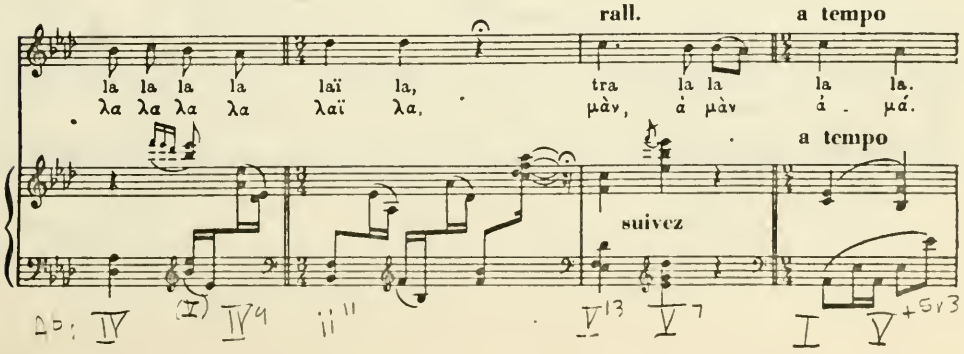
Example 34: Tout gai!, measures 20-24 Ravel



Example 35: Tout gai!, measures 29-32 Ravel

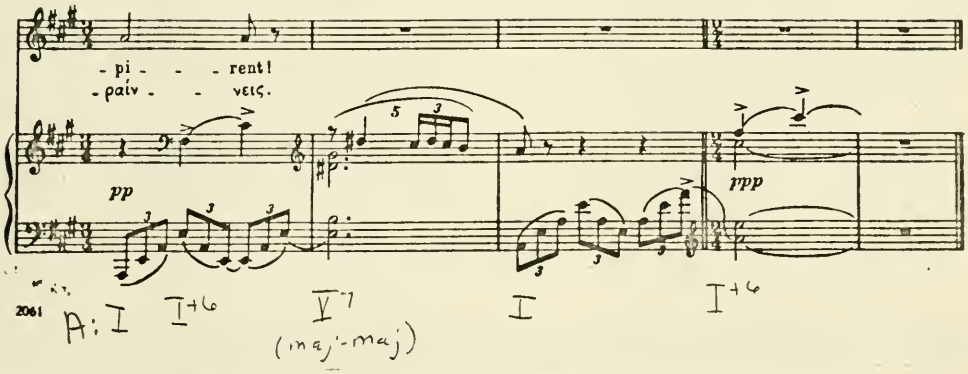


Example 36: Tout gai!, measures 37-40 Ravel

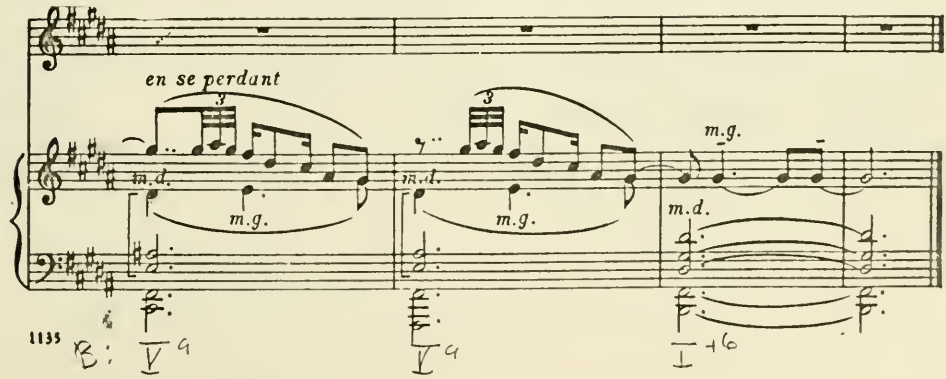


Another modification of the triad as utilized by the Impressionists appeared as the chord with added tone. Intervals of the second, fourth, and sixth occurring over the root of a triad often did not resolve as had been customary of non-harmonic dissonances. These tones occurred with chords to such a great extent and were so often spaced in open positions against the root that they suggest appraisal as essential chordal constituents. Often the traditional tonic close of a piece was altered by the addition of an open sixth to the root of the triad,[19] as in "Chanson des cueilleuses de lentisques" (Example 37) and "En Sourdine" (Example 38). Other tonics with added

Example 37: Chanson des cueilleuses, measures 43-47 Ravel

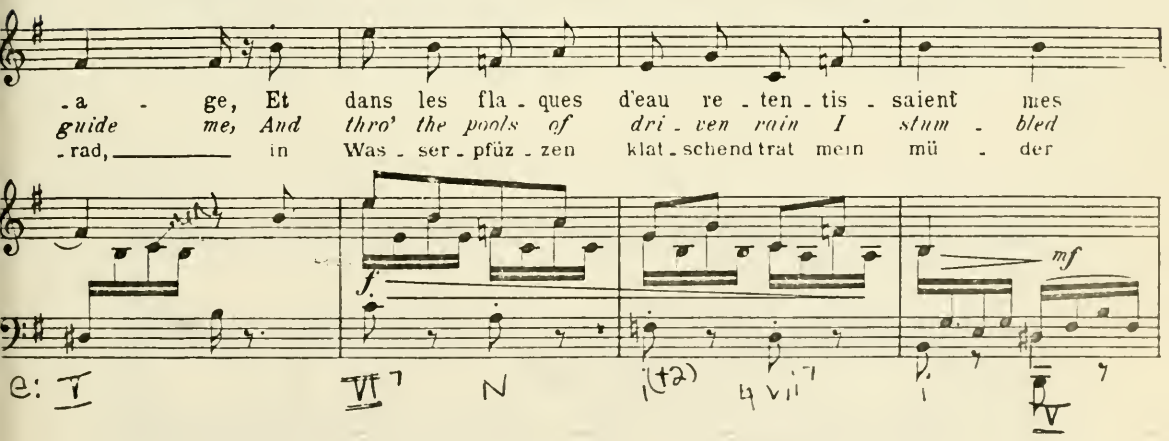


Example 38: En Sourdine, measures 40-43 Debussy

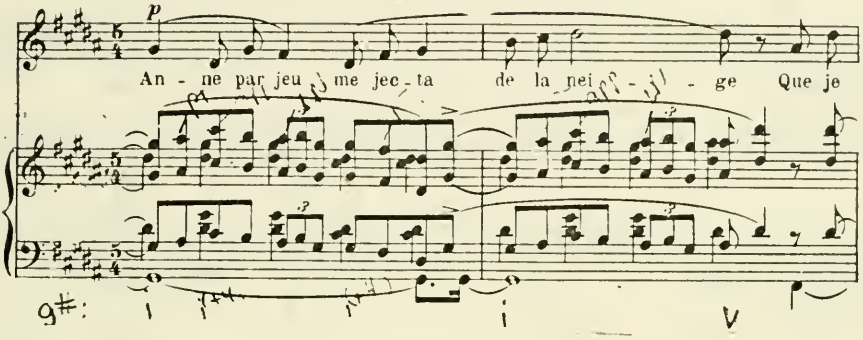


sixths may be found in "Mandoline" (measure 29), "C'est l'Extase" (measure 20), "Il pleure dans mon coeur" (measure 50), "L'Ombre des Arbres" (measure 11), "Lia's Aria" (measure 13), and "D'Anne jouant de l'Espinette" (measure 4). Sixths are also added to chords of various other functions and structures: to the Neapolitan in "C'est l'Extase" (measure 49), the major mediant in "Lia's Aria" (measure 63), the minor mediant seventh in "Il pleure dans mon coeur" (measure 34), the minor subdominant in "Air Romantique" (measure 3), the major subdominant in "En Sourdine" (measure 2), the minor dominant in "D'Anne jouant de l'Espinette" (measure 15), the major-minor dominant seventh in "Chevaux de Bois" (measure 59), the minor submediant in "L'Ombre des Arbres" (measure 18), and the major submediant in "Il pleure dans mon coeur" (measure 74). Similarly, seconds and fourths were included in a variety of chordal functions and structures. The tonic appears with both added second (Example 39) and added fourth (Examples 40 and 41). Examples may be found of the ii^{+4} (Example 42), the III^{+2} (Example 43), the iii^{+4} (Example 44), the IV^{+2} (Example 44), the iv^{+4} (Example 45), and the v^{+4} (Example 46).

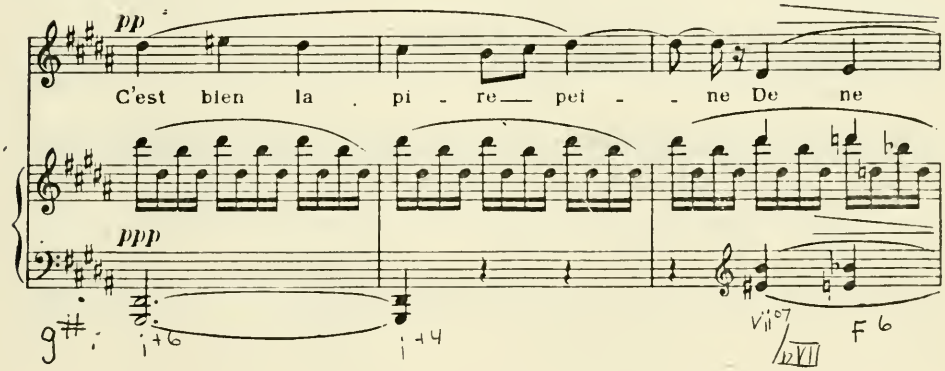
Example 39: Air Romantique, measures 13-16 Poulenc



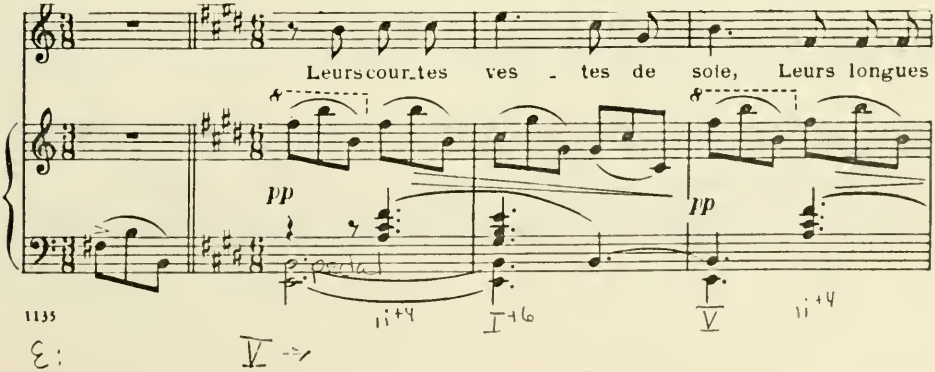
Example 40: D'Anne qui me jecta, measures 2-3 Ravel



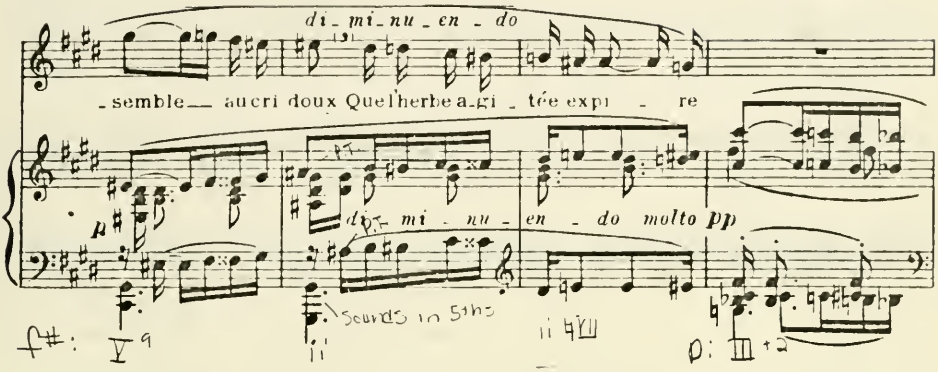
Example 41: Il pleure dans mon coeur, measures 57-59 Debussy



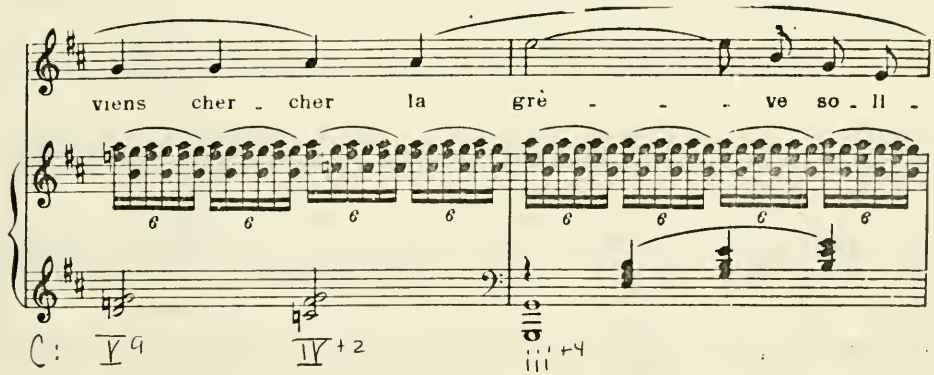
Example 42: Mandoline, measures 27-30 Debussy



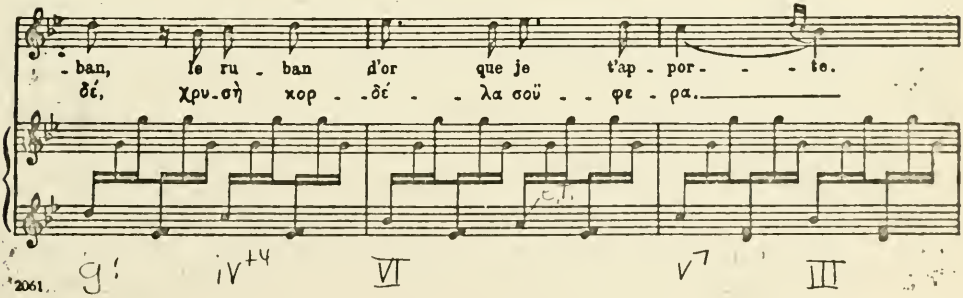
Example 43: C'est l'Extase, measures 25-28 Debussy



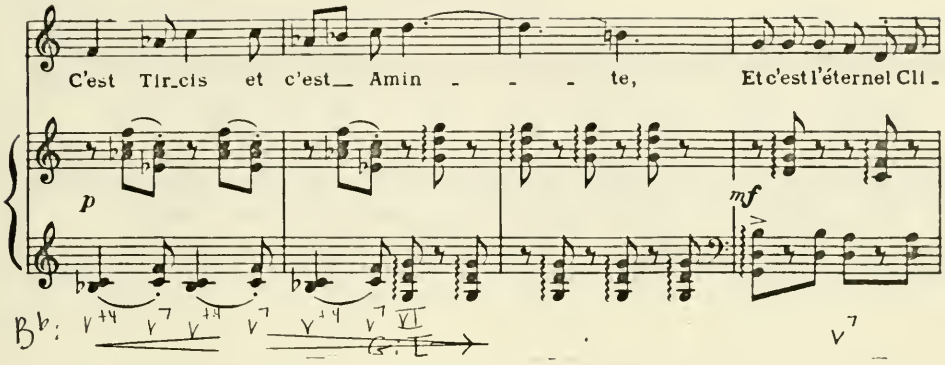
Example 44: Lia's Aria, measures 15-16 Debussy



Example 45: Chanson de la Mariée, measures 30-32 Ravel

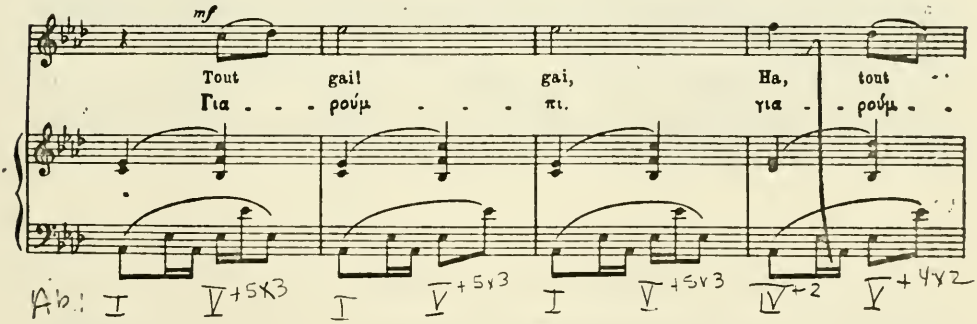


Example 46: Mandoline, measures 15-18 Debussy



The tertian construction of a chord is often obscured by the addition of more than one non-triadic tone, as in "Tout gai!" (Example 47). Even seventh chords occur with added tones, espe-

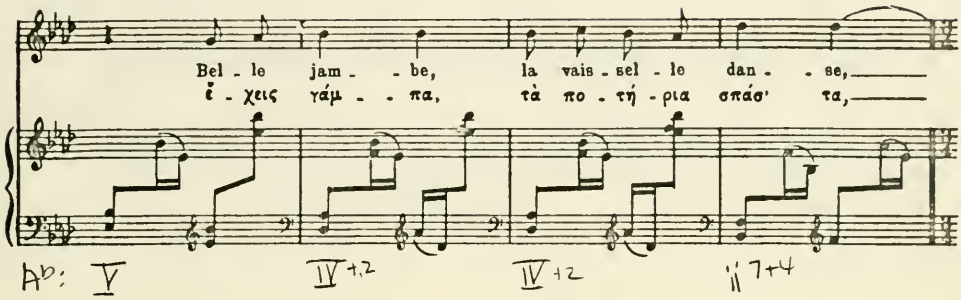
Example 47: Tout gai!, measures 4-7 Ravel



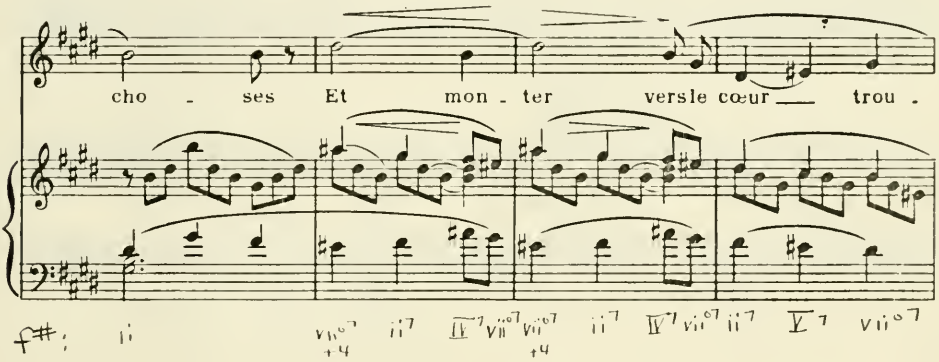
cially with fourths, which supplement a ii^7 in "Tout gai!" (Example 48), a vii^{o7} in "Beau Soir" (Example 49), a v^7 in "Il pleure dans mon coeur" (Example 50), a V^7 in "Clair de lune" (Example 51) and a iii^7 in "L'Ombre des Arbres" (Example 52).

More radical than the incorporation of one or two tones into the triad was the simultaneous occurrence of two separate chords. Demuth considers this superimposition to be a manifestation of pandiatonicism rather than of true polytonality wherein there coexist two or more distinct tonal centers.[20]

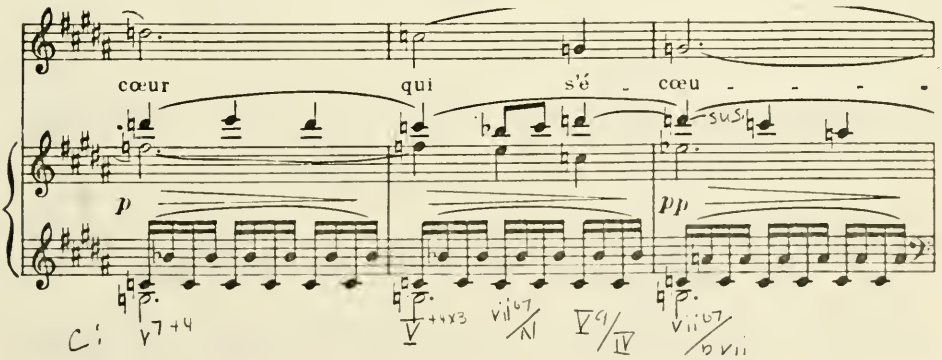
Example 48: Tout gai!, measures 16-19 Ravel



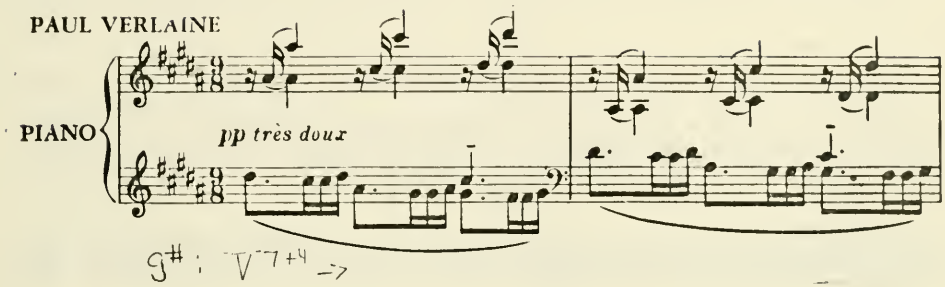
Example 49: Beau Soir, measures 15-18 Debussy



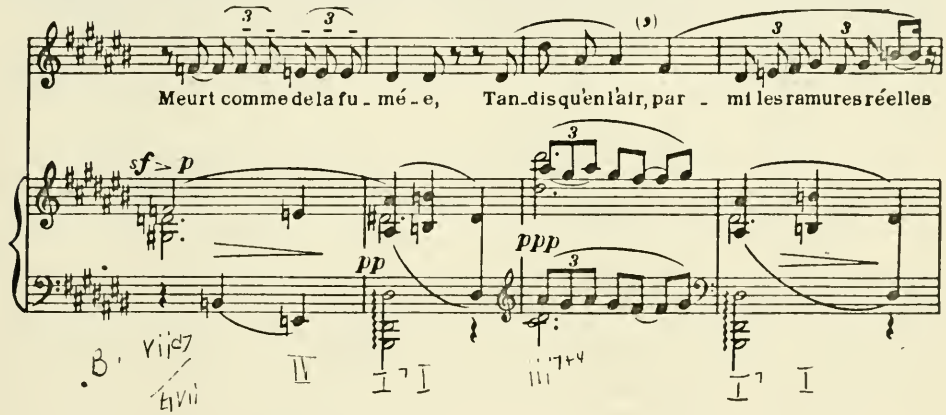
Example 50: Il pleure dans mon coeur, measures 43-45 Debussy



Example 51: Clair de lune, measures 1-2 Debussy

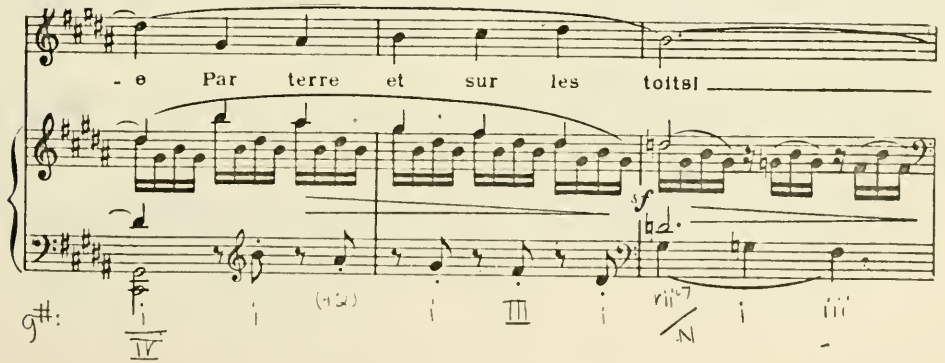


Example 52: L'Ombre des Arbres, measures 5-8 Debussy



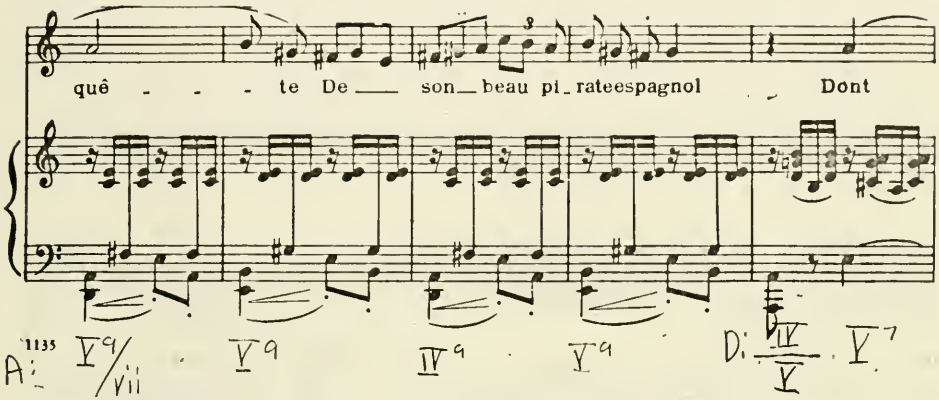
Examples of this may be found in "Il pleure dans mon coeur," in which the subdominant sounds together with the tonic (Example 53)

Example 53: Il pleure dans mon coeur, measures 31-33 Debussy



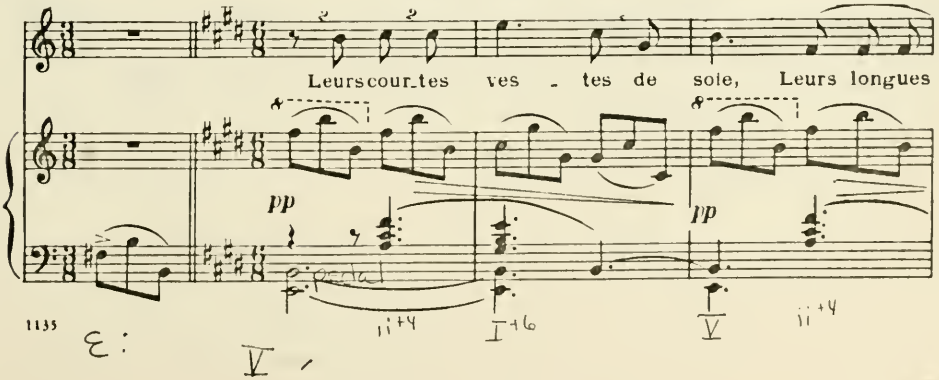
and in "Fantoches," in which the subdominant appears over the dominant (Example 54).

Example 54: Fantoches, measures 48-52 Debussy

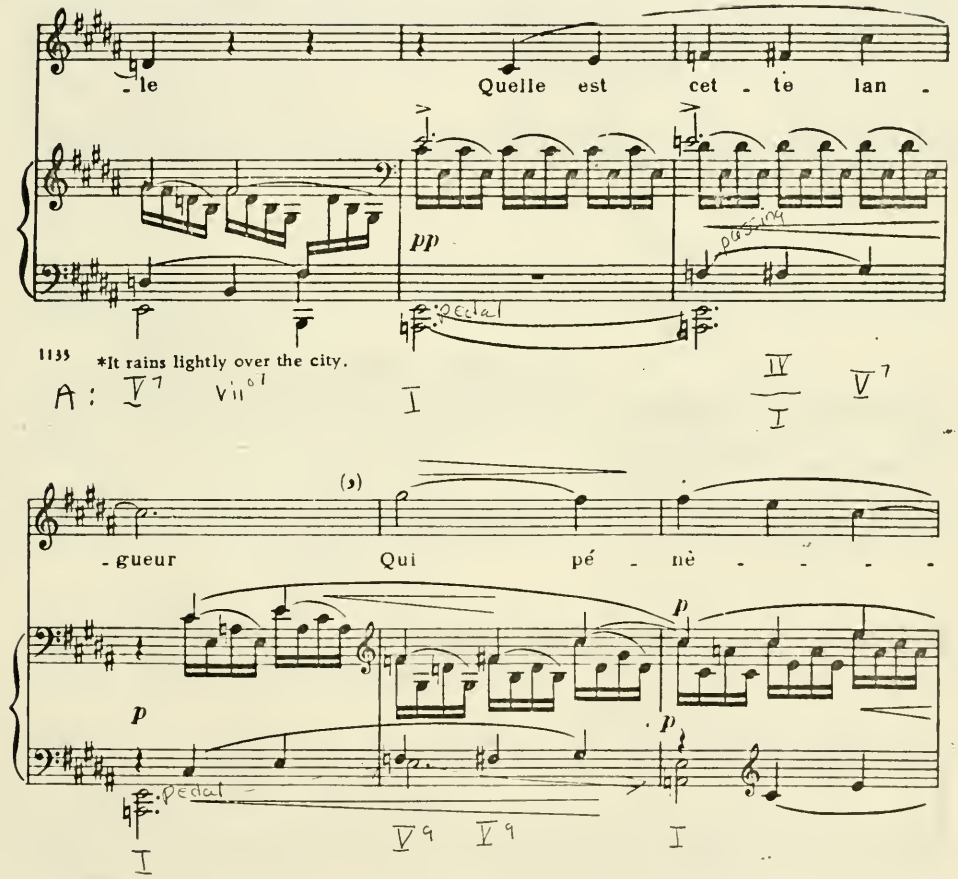


The Impressionists also employed a new form of the traditional pedal point which strengthened tonal orientation while producing the superimposition of chord upon chord. Usually made up of the simple tonic triad or an open fifth implying such, the pedal, or "escape chord,"[21] is sustained throughout otherwise changing harmonies. Examples of the escape chord are found in "Mandoline" (Example 55), "Il pleure dans mon coeur" (Example 56), "Fantoches" (Example 57), "Lia's Aria" (Example 58), and "Air Champêtre" (Example 59).

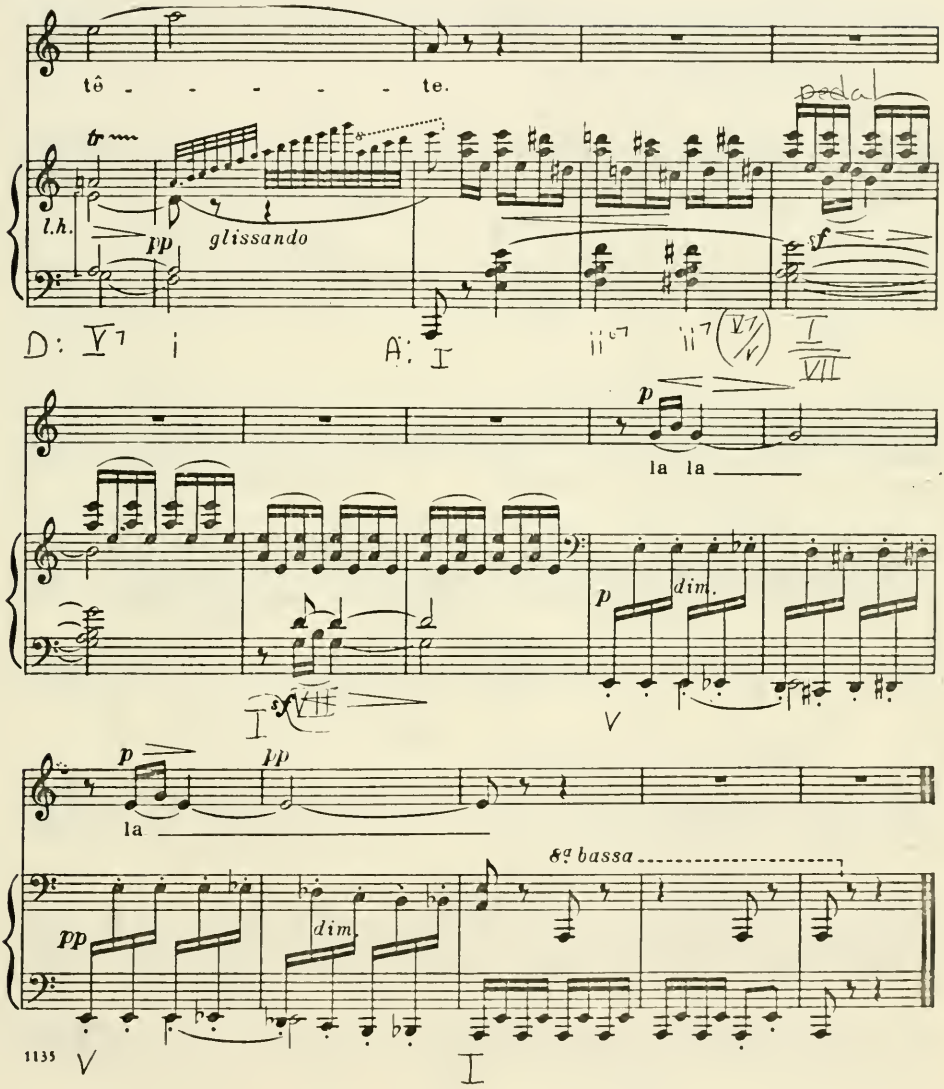
Example 55: Mandoline, measures 27-35 Debussy



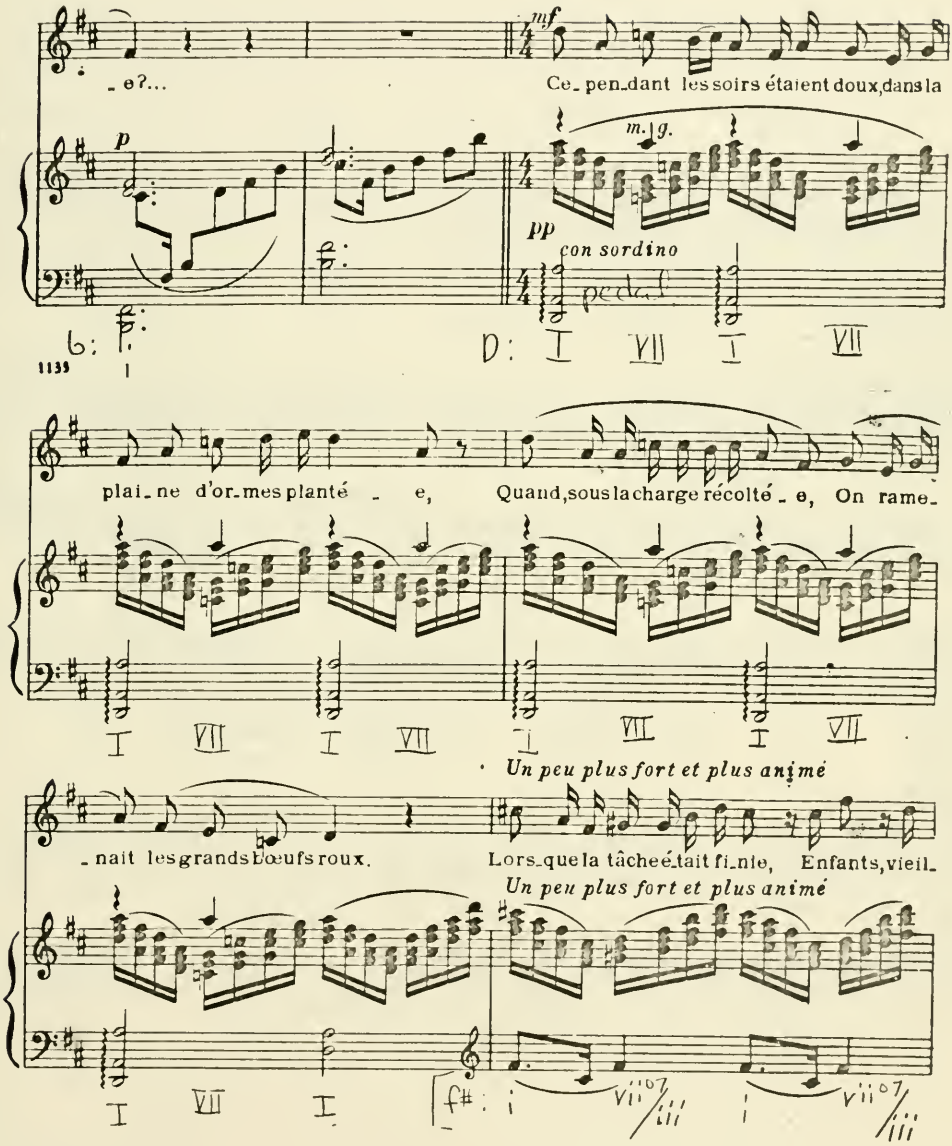
Example 56: Il pleure dans mon coeur, measures 10-15 Debussy



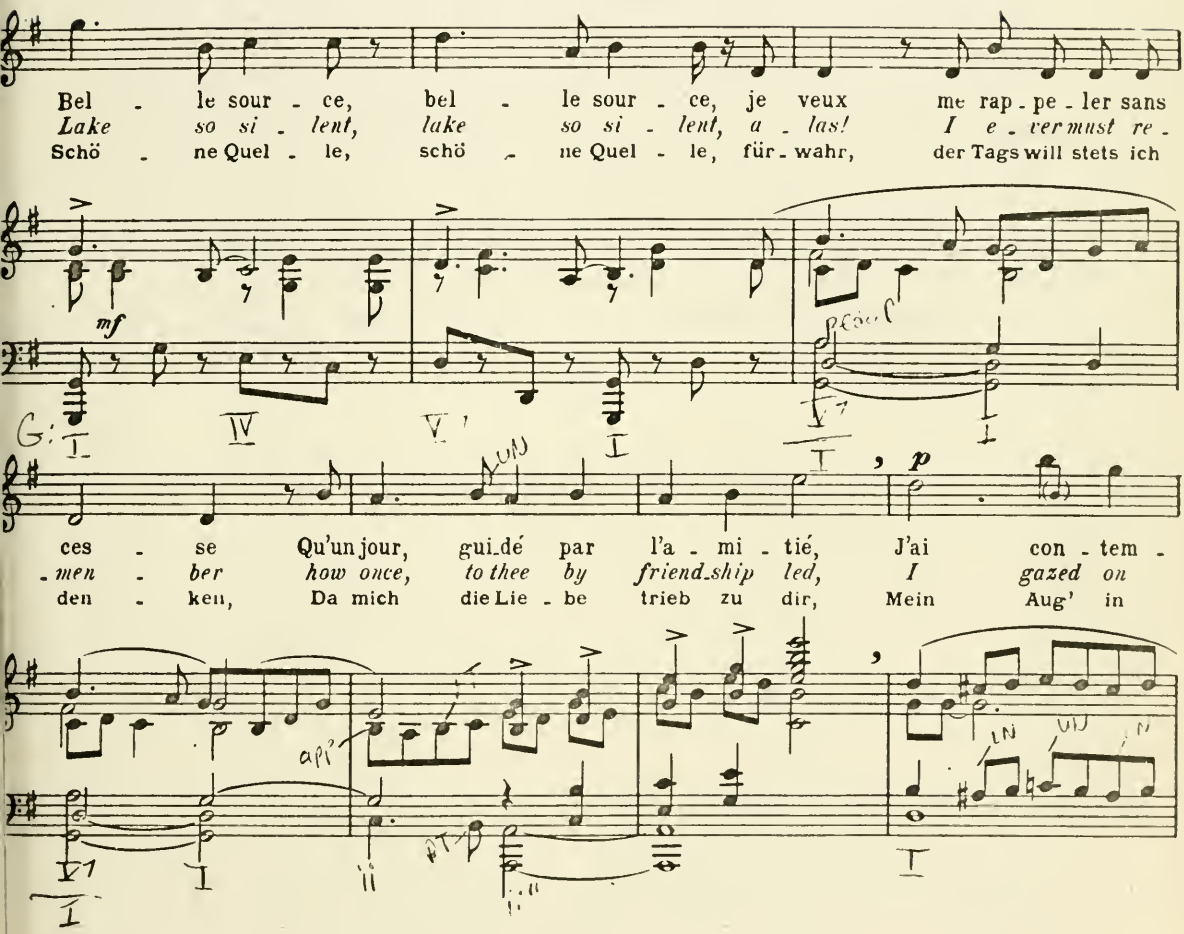
Example 57: Fantoches, measures 58-67 Debussy



Example 58: Lia's Aria, measures 37-43 Debussy



Example 59: Air Champêtre, measures 33-39 Poulenc



In summary, the harmonic innovations generated by Debussy, Ravel, and "Les Six" seem to represent a general trend away from, but not a complete break with, traditional tonality and functional harmony. Though functional relationships were relaxed, they were not abandoned. New scales were adapted to fit into a tonal idiom. Tertian chords were often modified, in extended forms or with added tones, particularly the sixth and also the fourth and second; even though these modifications became more and more accepted through use, the triad remained the basic harmonic construction. Pandiatonicism was by far a rarer motivator of polychords than was the traditional conception of a pedal point. Such consistent modifications were bound to weaken tonality, nonetheless, and the idea of functional harmony seems almost antithetical to Debussy's remarks: "Are you incapable of listening to chords without demanding to see their identity cards and travel orders? Where do they come from? Where are they going? Do you have to know? Listen to it: that should be enough."

NOTES

[1]Rollo Myers, Modern French Music (Washington: Praeger Publishers, 1971), p. 64.

[2]Martin Cooper, French Music; From the death of Berlioz to the death of Fauré (New York: Oxford University Press, 1969), p. 95.

[3]Victor Seroff, Debussy, Musician of France (New York: Putnam, 1956), p. 29.

[4]Ibid., p. 51.

[5]Myers, p. 62.

[6]Ibid.

[7]Seroff, pp. 61-62.

[8]Ibid., p. 97.

[9]Ibid.

[10]Cooper, p. 136.

[11]Ibid., p. 132.

[12]Donald Jay Grout, A History of Western Music (New York: W.W. Norton and Co., Inc., 1973), p. 658.

[13]Myers, p. 117.

[14]Ibid., p. 118.

[15]Cooper, p. 185.

[16]Ibid.

[17]Ibid., p. 186.

[18]Otto Deri, Exploring Twentieth-Century Music (New York: Holt, Rinehart, and Winston, Inc., 1968), p. 153.

[19]Norman Demuth, Musical Trends in the Twentieth Century (London: Rockliff, 1952), p. 74.

[20]Ibid., p. 76.

[21]Martin Bauer, Twentieth-Century Music (New York: G.P. Putnam's Sons, 1947), p. 139.

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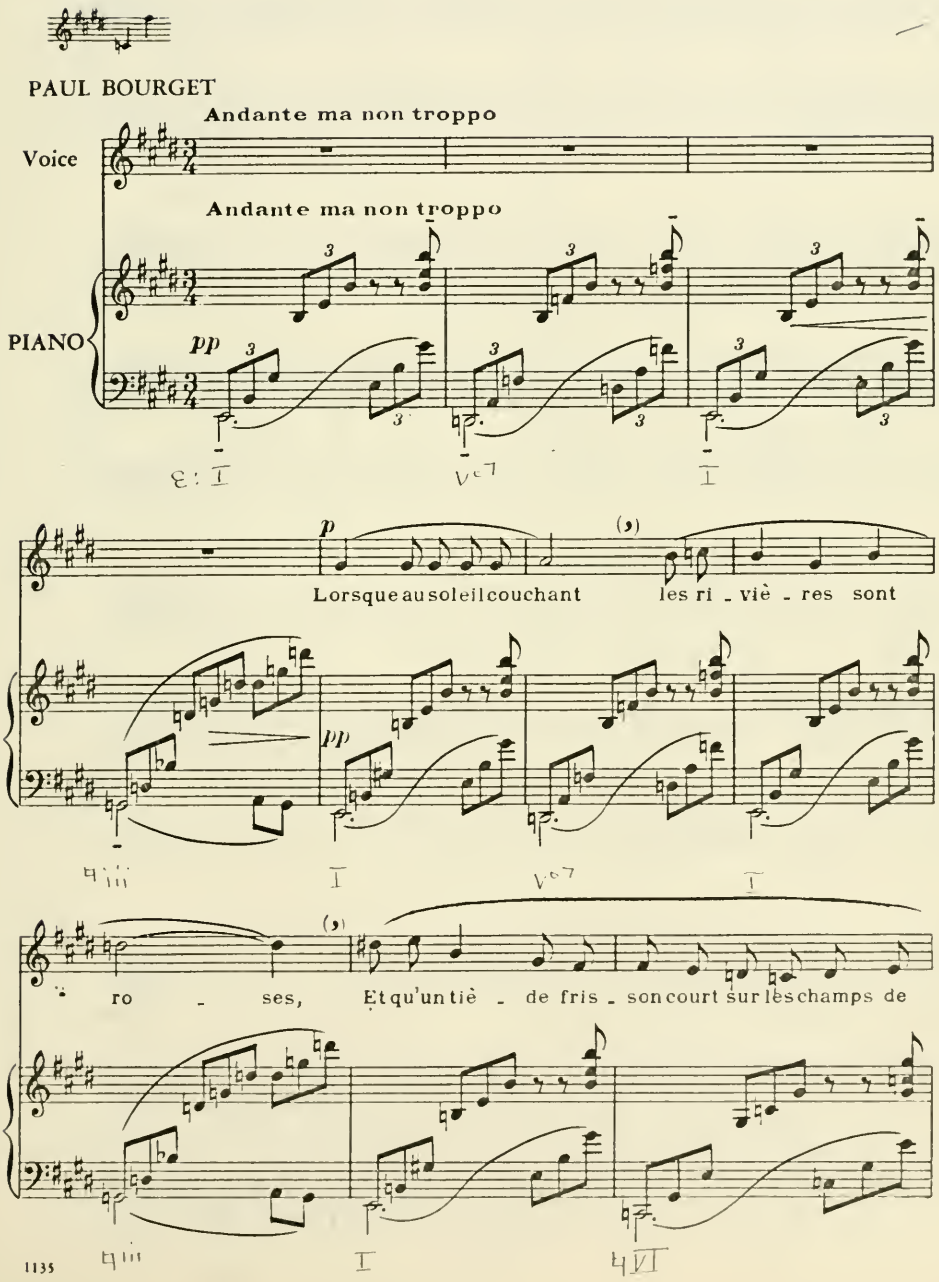
APPENDIX

2. Beau Soir


PAUL BOURGET
Andante ma non troppo
Voice
Andante ma non troppo
PIANO
pp
p
Lorsque au soleil couchant les ri - viè - res sont
pp
ro - ses, Et qu'un tiè - de fris - son court sur les champs de
1135

pp

blé, Un conseil d'être heu_reux semble sortir des

più pp

cho - ses Et mon - ter vers le cœur trou -

a tempo p

- blé a tempo Un con_seil de goûter le char - me d'être au

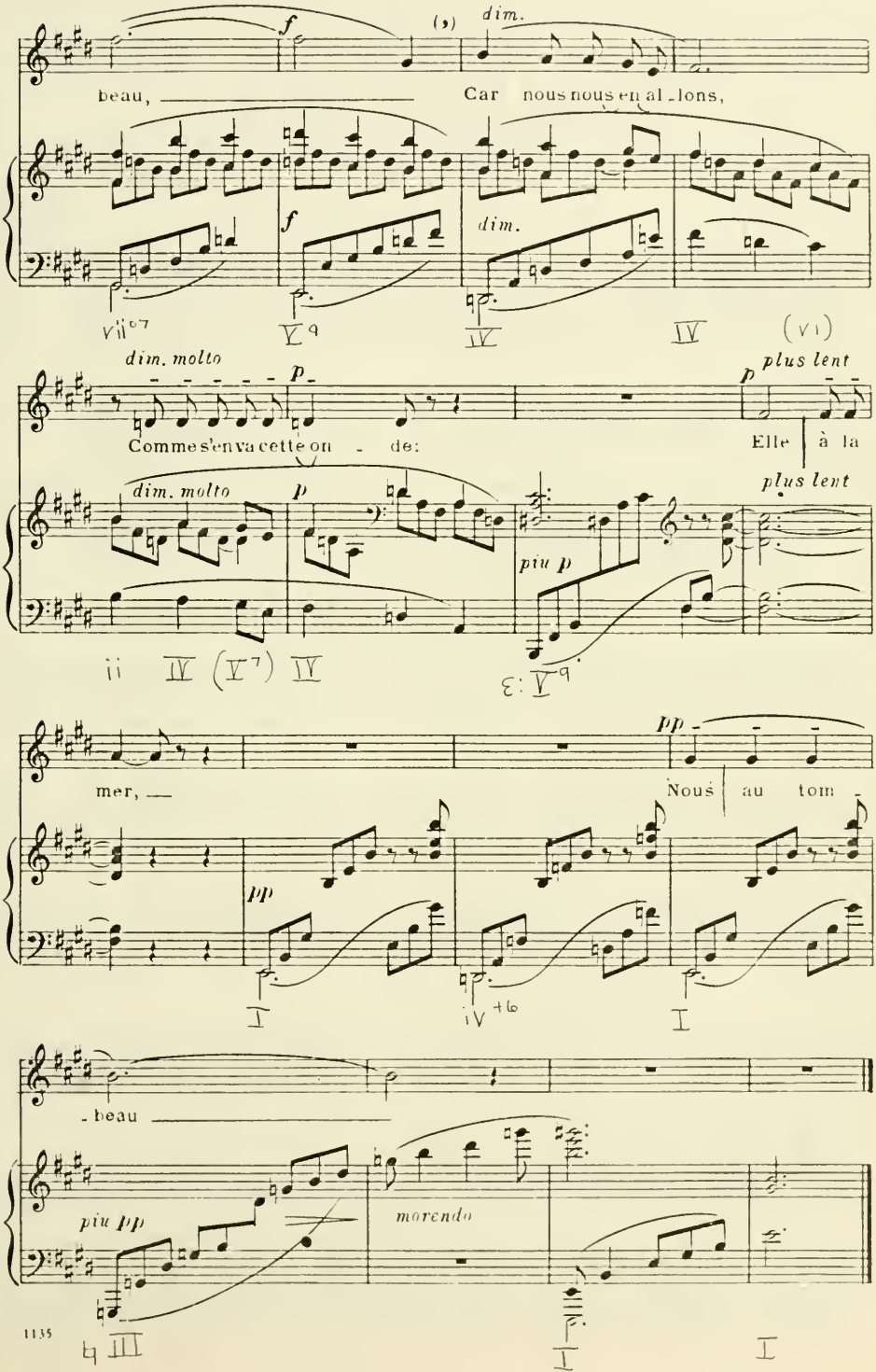
poco rit.

p

animato poco a poco e cresc.

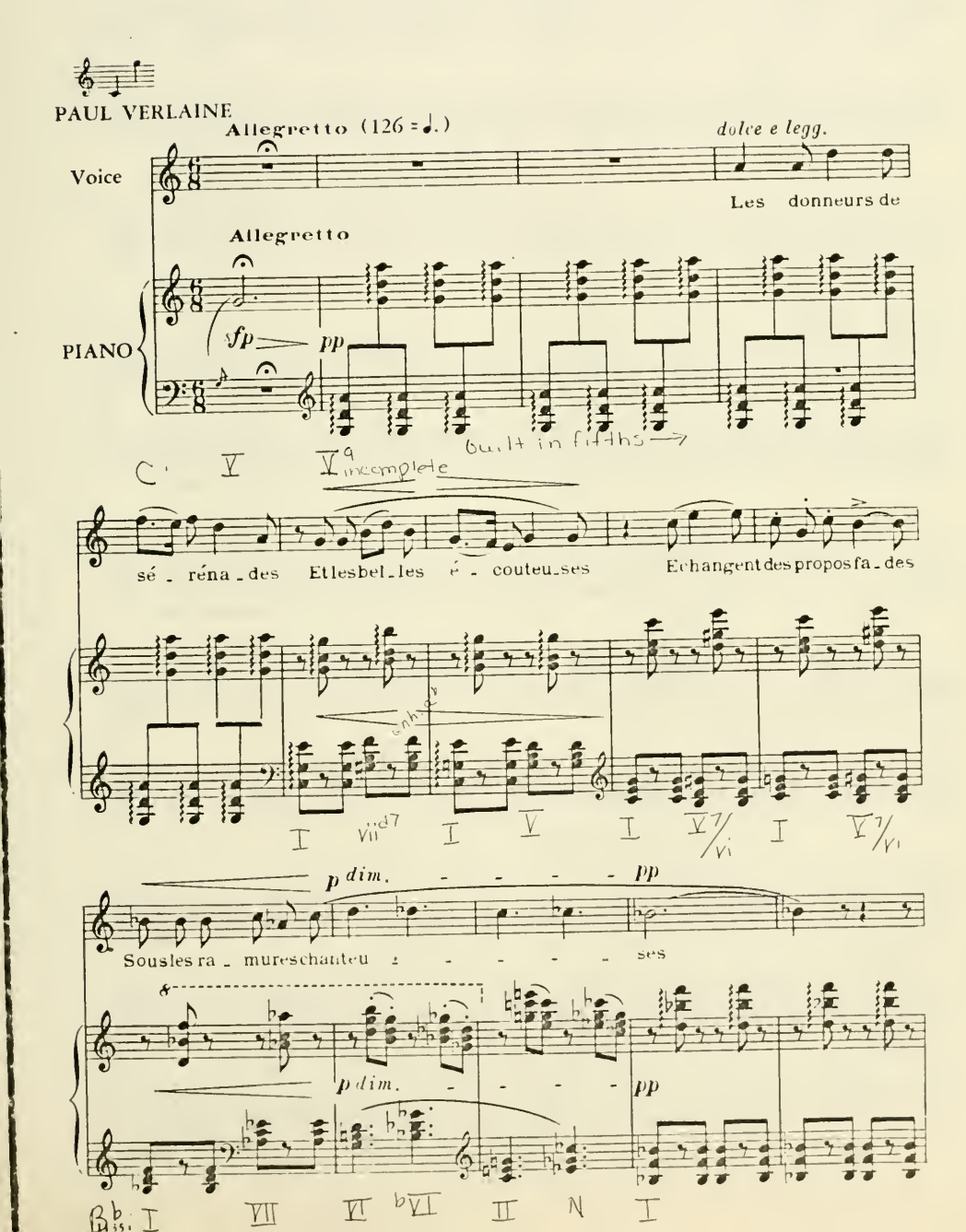
mon - - de Ce_pendant qu'on est jeune et que le soir est

animato poco a poco e cresc.


f
dim.
beau,
Car nous nous en al - lons,
f
dim.
dim. molto
p
p
plus lent
Comme s'en va cette on - de:
Elle à la
dim. molto
p
plus lent
piu p
pp
mer,
Nous au tom -
pp
- beau
piu pp
morendo

A Madame Vasnier

4. Mandoline



(9) mf

C'est Tir_cis et c'est_ Amin - - - te, Et c'est l'éternel Cli -

p mf

- tan - - - - - - dre, Et c'est Damis qui

p

più dim. p

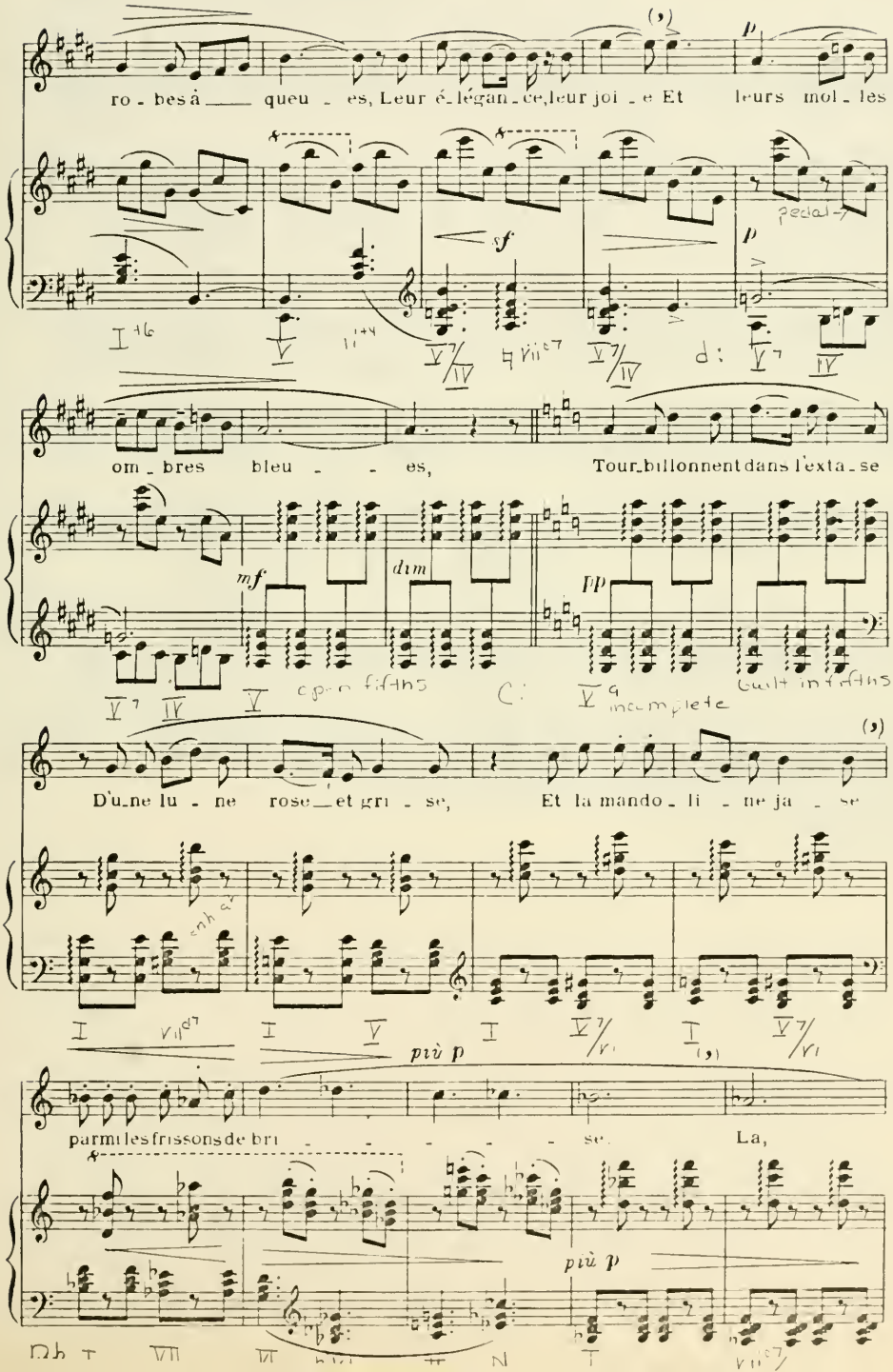
pour main_te Cruel_le fait maint vers ten - dre.

sf dim.

pp

Leurs cour_tes ves - tes de soie, Leurs longues

pp pp


ro - bes à queu - es, Leur é - légan - ce, leur joi - e Et leurs mol - les
om - bres bleu - - es, Tour - billonnent dans l'exta - se
D'u - ne lu - ne rose et gri - se, Et la mando - li - ne ja - se
parmi les frissons de bri - - - - - se. La,

pp

la, la, la,

A Miss Mary Garden, inoubliable Mélisande cette musique (déja un peu vieille) en affectueux et reconnaissant hommage.

13. C'est l'Extase

(Ariettes Oubliées)

Le vent dans la plaine
*Suspend son haleine**

(FAVART)

PAUL VERLAINE

Voice

PIANO

Lent et caressant

rêveusement

C'est l'ex - ta - se langou-reu - se

Lent et caressant

C'est la fa - tigue amou-reu - - se

Un poco mosso

C'est tous les fris-sons des bois Par - mi l'étreinte des bri - ses C'est vers les ra-

Un poco mosso

1135 * The wind over the plain is holding its breath.

p *pp* *molto rit.* *a tempo* *p*

-mu_res gri_ses, Le chœur des petites voix O le frêle et

pp *pp*

poco a poco animato

frais murmu_re Ce_la gazouille et su_su_re Ce_la res-

p

di_mi_nu_en_do

-semble au cri doux Que l'herbe a-gi_tée expi_re

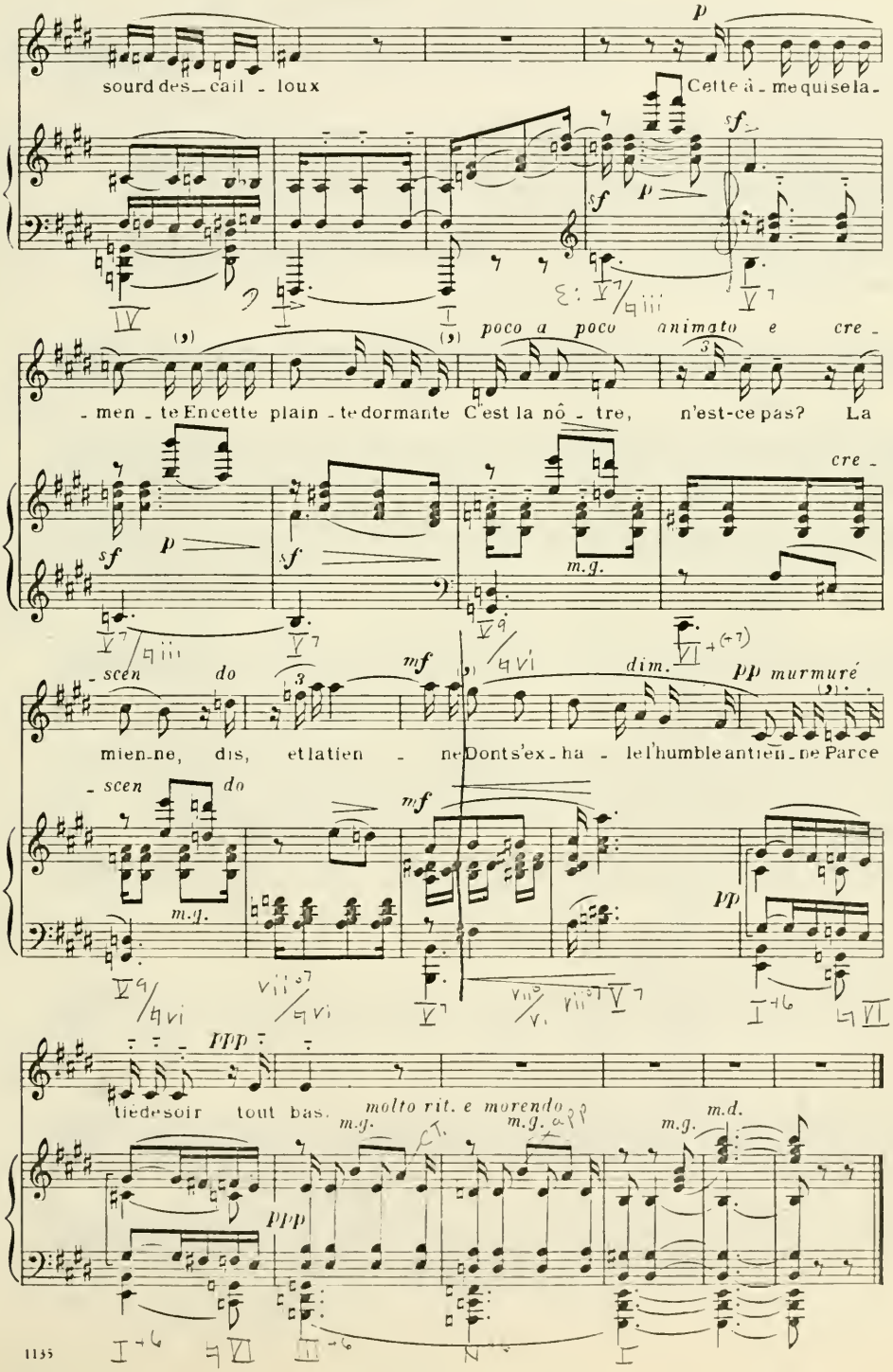
p *di_mi_nu_en_do molto pp*

Sounds in 5ths

sempre dolcissimo

Tu dirais, sous l'eau qui vi_re Le rou_lis

sempre dolcissimo


sourd des_cail - loux
Cette â - me qui se la -
poco a poco animato e cre -
- men - te En cette plain - te dormante C'est la nô - tre, n'est-ce pas? La
cre -
- scen do
mien-ne, dis, et la tien - ne Dont s'ex - ha - le l'humble antien - ne Par ce
dim.
pp murmuré
tiède soir tout bas.
molto rit. e morendo
m.g.
m.d.

A Miss Mary Garden

14. Il pleure dans mon coeur

(Ariettes Oubliées)

PAUL VERLAINE

*Il pleut doucement sur la ville.**
(A. RIMBAUD)

Modérément animé (*triste et monotone*)

PIANO

pp con sordini

p un peu en dehors

p

Il pleu - - - - re dans mon

cœur Comme il pleut sur la vil - - - - -

pp

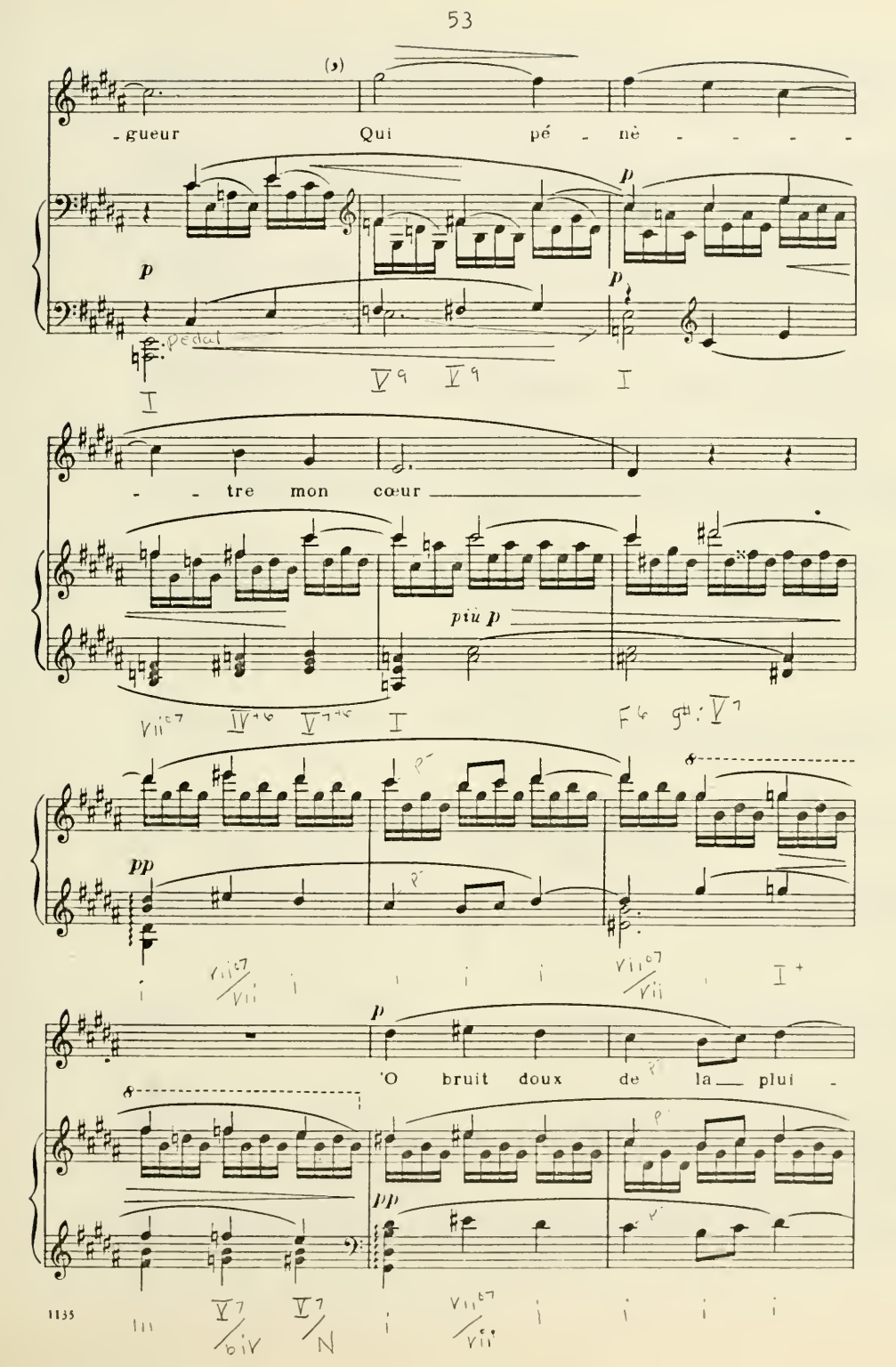
- le Quelle est cet - te lan -

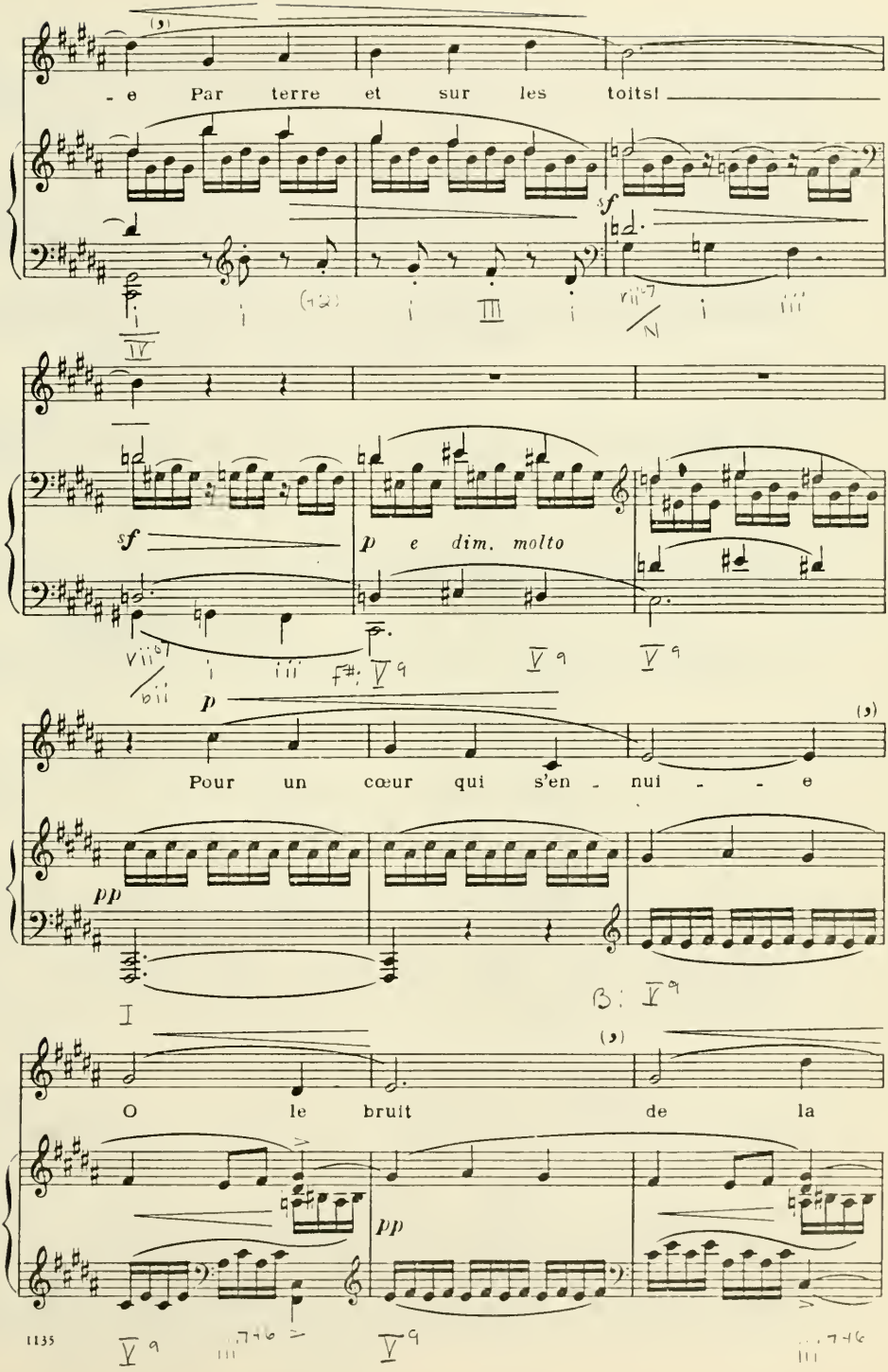
pp

Pedal

1135

*It rains lightly over the city.


(5)
-gueur Qui pé - nè - - - -
p
p
p
pedal
I
V9 V9 I
- - tre mon cœur
più p
VII°7 IV+6 V7+6 I
F6 g#: V7
pp
i VII°7/VII i i i i VII°7/VII I+
p
'O bruit doux de la plui -
pp
III V7/bIV V7/N i VII°7/VII i i i i


- e Par terre et sur les toits!
sf
sf
p e dim. molto
p
Pour un cœur qui s'en - nui - - e
pp
O le bruit de la
pp

pluie! Il pleu - re

p p

sans rai - son Dans ce

p

cœur qui s'é - cœu - - -

p pp

Plus lent

p ad libitum

- re Quoi! nulle trahi - son?

p piu p

p pp

Ce deuil est sans rai - son

revenez au Ier mouv^t

pp app pp

I +6 V + iii iii (+7) (+7) a: vii° 6

vii°7 i +6 vii°7/ii vii°7 V

p

tempo I

pp

C'est bien la pi - re pei - ne De ne

ppp

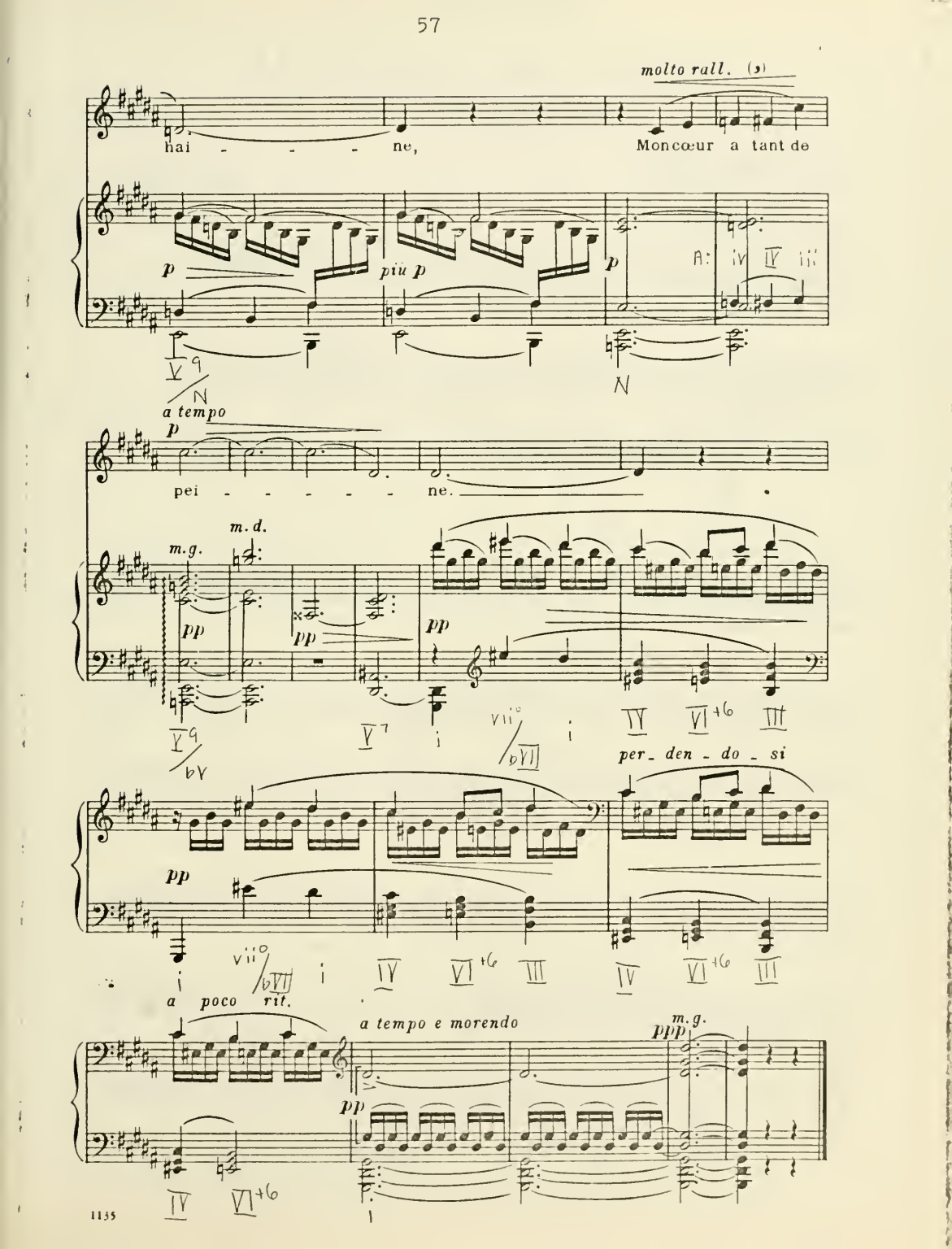
g♯: i +6 i +4 vii°7/♭VII F 6

sa - voir pour - quoi, sans a - mour et sans

p p

rit.

vii°7/♯vi vii°7/♭vi vii°7/♯v i +2 i 7 vii°7/VII VI 7 i


molto rall.
hai - - - - ne,
Moncœur a tant de
p
più p
p
a tempo
pei - - - - - - ne.
m.g.
m.d.
pp
pp
pp
per - den - do - si
pp
a poco rit.
a tempo e morendo
m.g.
ppp
pp

A Miss Mary Garden

15. L'Ombre des Arbres
(Ariettes Oubliées)

Le rossignol qui du haut d'une branche se regarde dedans, croit être tombé dans la rivière. Il est au sommet d'un chêne et toute fois il a peur de se noyer. *
(CYRANO de BERGERAC)

PAUL VERLAINE

Voice

PIANO

Lent et triste

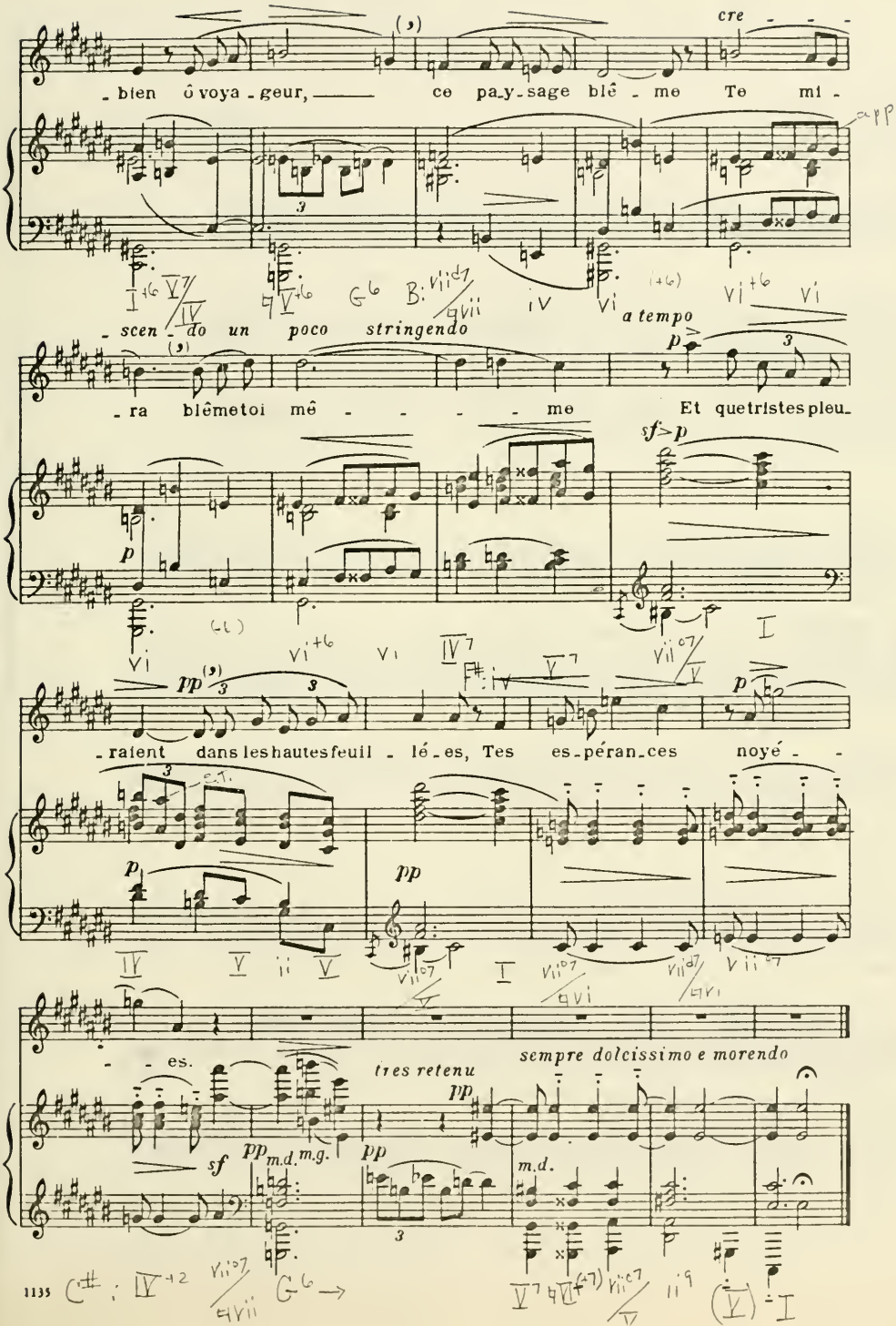
L'ombre des arbres dans la ri - vière embrumée

Meurt comme de la fu - mé - e, Tan - dis qu'en l'air, par - mi les ramures réelles

Se plai - gnent les tourterel - les Com -

sempre dolcissimo

*The nightingale, from a high perch, sees himself reflected below, and believes he has fallen into the river. He is at the top of an oak tree, and, nevertheless, fears he will be drowned.


cre - - -
- bien ô voya - geur, ce pa - y - sage blê - me Te mi -
- scen - do un poco stringendo
a tempo
- ra blême toi mê - - - - me Et que tristes pleu -
- raient dans les hautes feuil - lé - es, Tes es - péran - ces noyé - -
- es.
tres retenu
sempre dolcissimo e morendo
m.d.
m.g.

A Miss Mary Garden

16. Chevaux de Bois
(Ariettes Oubliées)

PAUL VERLAINE

Par Saint Gille
Viens nous en
Mon agile
Alezan

(V. HUGO)

Voice

Allegro non tanto (*joyeux et sonore*)

PIANO

Allegro non tanto (*joyeux et sonore*)

ff (*sopra*)

f (*p*)

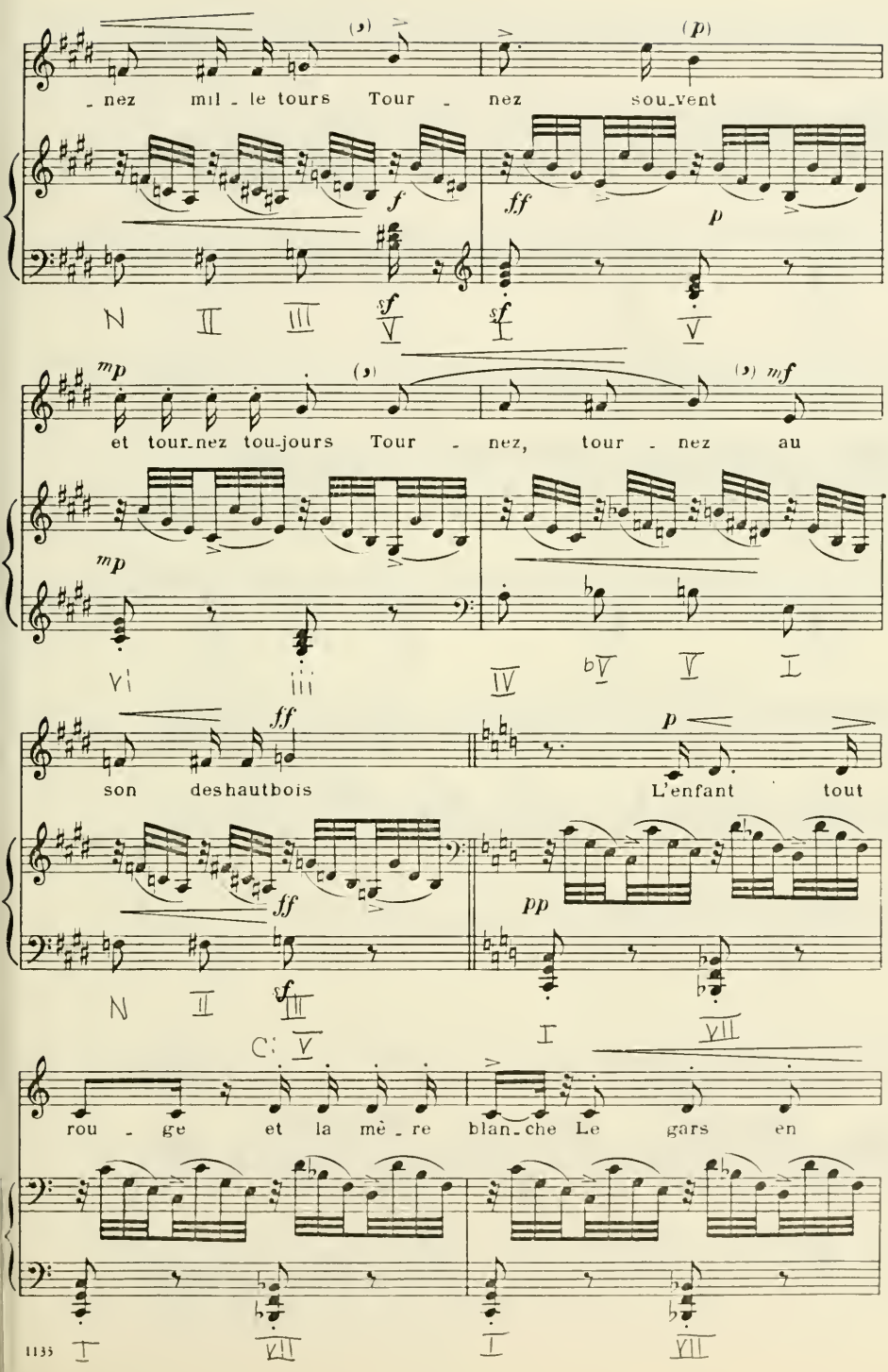
Tournez, tournez,

sf *f léger* *p*

mp (*s*) *p* (*s*)

bons che_vaux de bois Tour - nez cent tours tour - -

mp *p*


nez mil - le tours Tour - nez sou-vent
et tour-nez tou-jours Tour - nez, tour - nez au
son des hautbois L'enfant tout
rou - ge et la mè - re blan-che Le gars en

cre - - -

noir et la fille en ro - se L'une à la

cre - -

Vi V IV III

- - - scen - - - - do

chose et l'autre à la po - se, Cha - cun se

- - - scen - - - - do

IV III IV III

f ff

paie un sou de di - man - - che Tour -

f ff

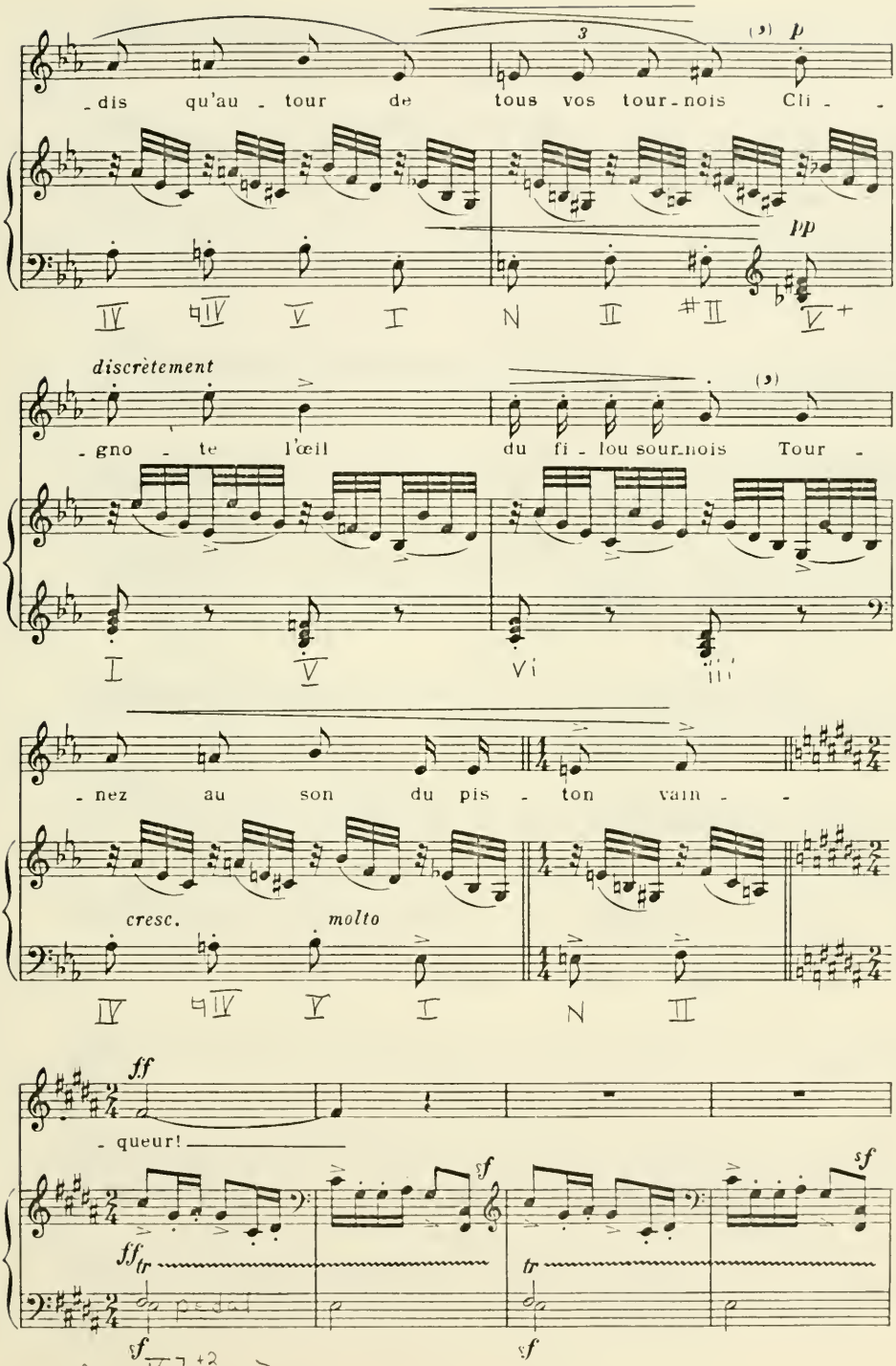
ii 7 ii 7 Eb: V 9

mp

- nez, tour - nez, che - vaux de leur co - ur, Tan - -

sf mp

I V vi iii


p
-dis qu'au - tour de tous vos tour-nois Cli - -
pp
discrètement
-gno - te l'œil du fi - lou sour-nois Tour -
-nez au son du pis - ton vain - -
cresc.
molto
ff
-queur!
sf
tr
pedal

mp.

C'est é - tonnant comme ça vous soû - le D'al - ler ain - si

pp tr tr tr tr tr tr

pedal

I IV IV° V7/IV (#V) V7/II

p

dans ce cir - que bê - te: Rien dans le ventre et mal dans la tê - te,

tr tr tr tr tr tr p f p f

IV° IV IV III7 I V

Du mal en masse et du bien en fou - - - - -

3 f

tr sf tr tr ff tr tr

V VI V G: V+(+7)

- le Tour -

f

tr tr sf tr tr tr tr tr sf

(+2) (-2

(mf)

-nez da-das, sans qu'il soit be-soin D'u-

f

sf I V VI III

(9) f

-ser ja-mais de nuls é-pe-rons Pour

f

sf

IV #IV V I N II ♭III V+

com-man-der à vos ga-lops ronds Tour-

I V VI III

(9)

-nez, tour-nez, sans es-poir de

IV #IV V I N II

tempo ritenuto poco a poco

f

foin

f

dim.

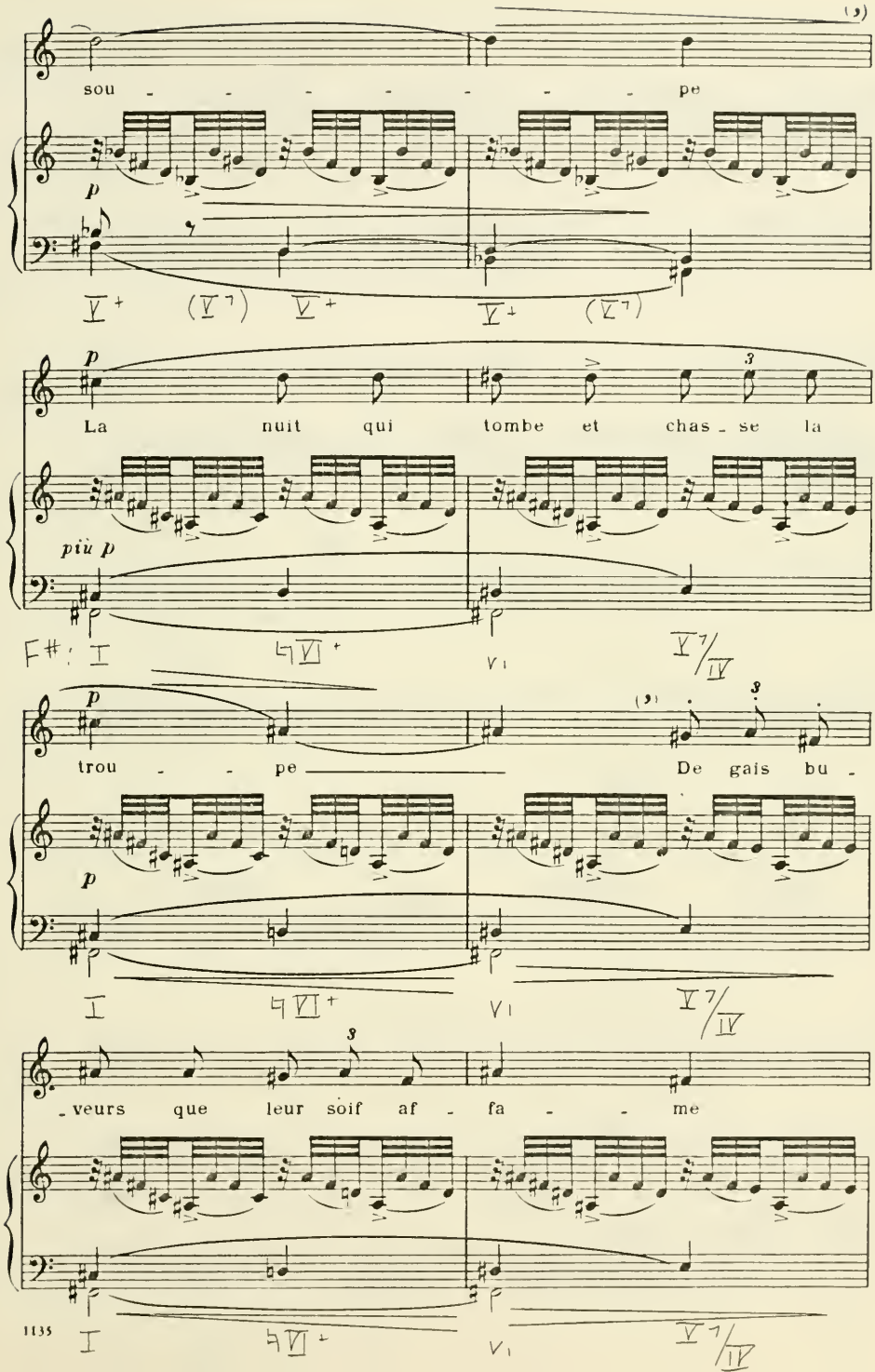
mf

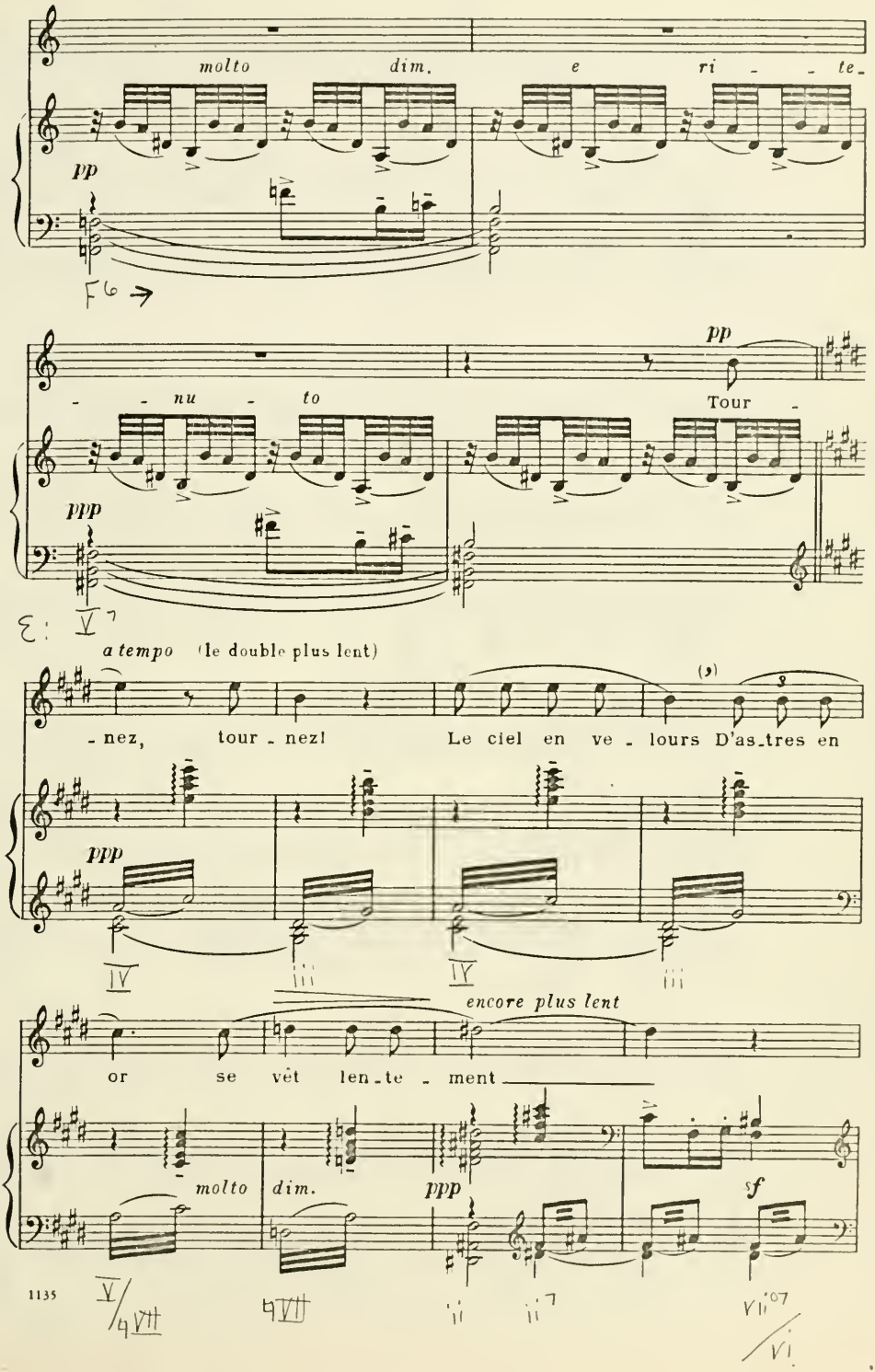
Et dé - pé - chez, che vaux de leur

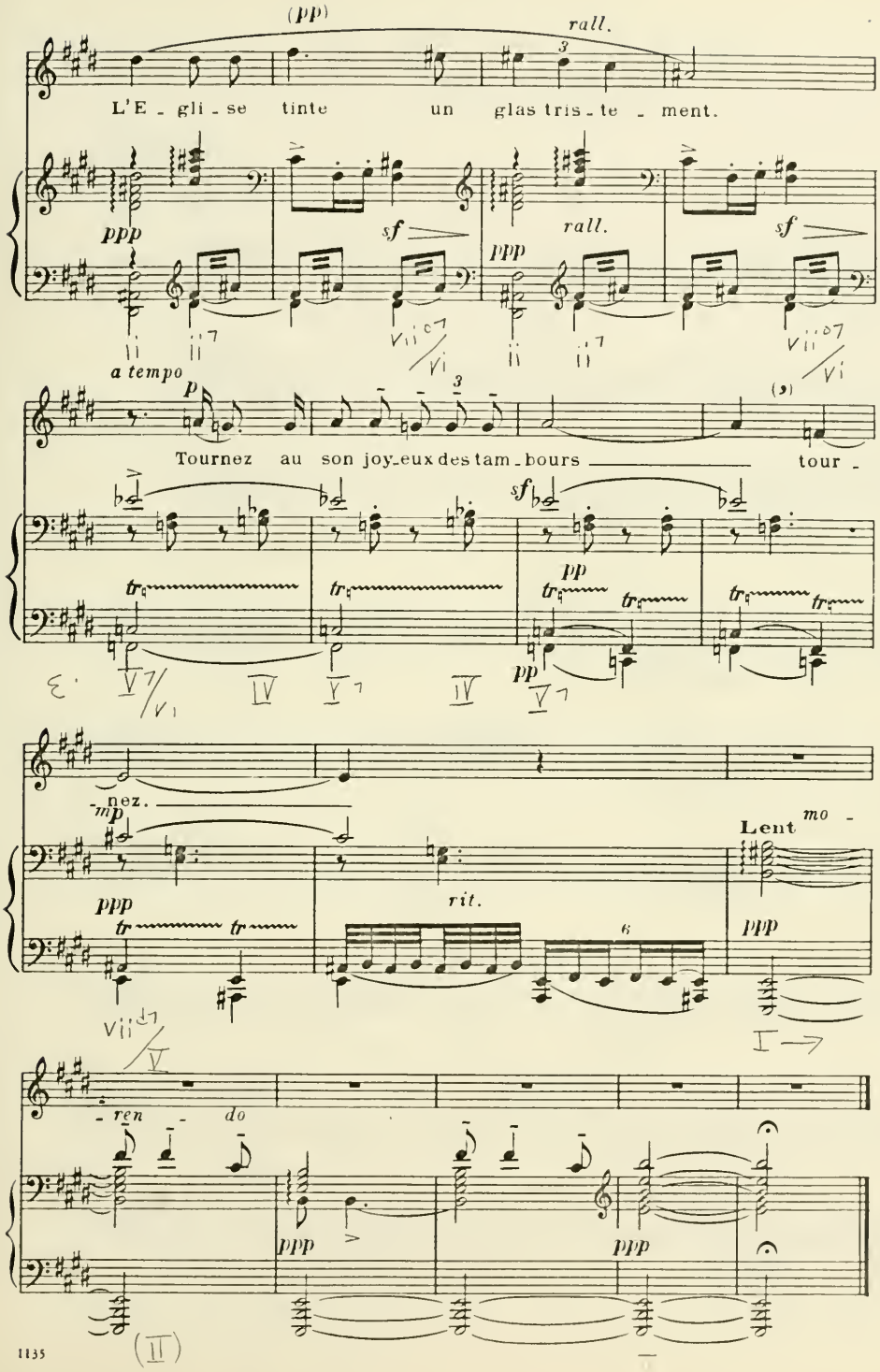
â - - - - - me Dé -

- jâ vol - - - - ci que sonne â la

dim.

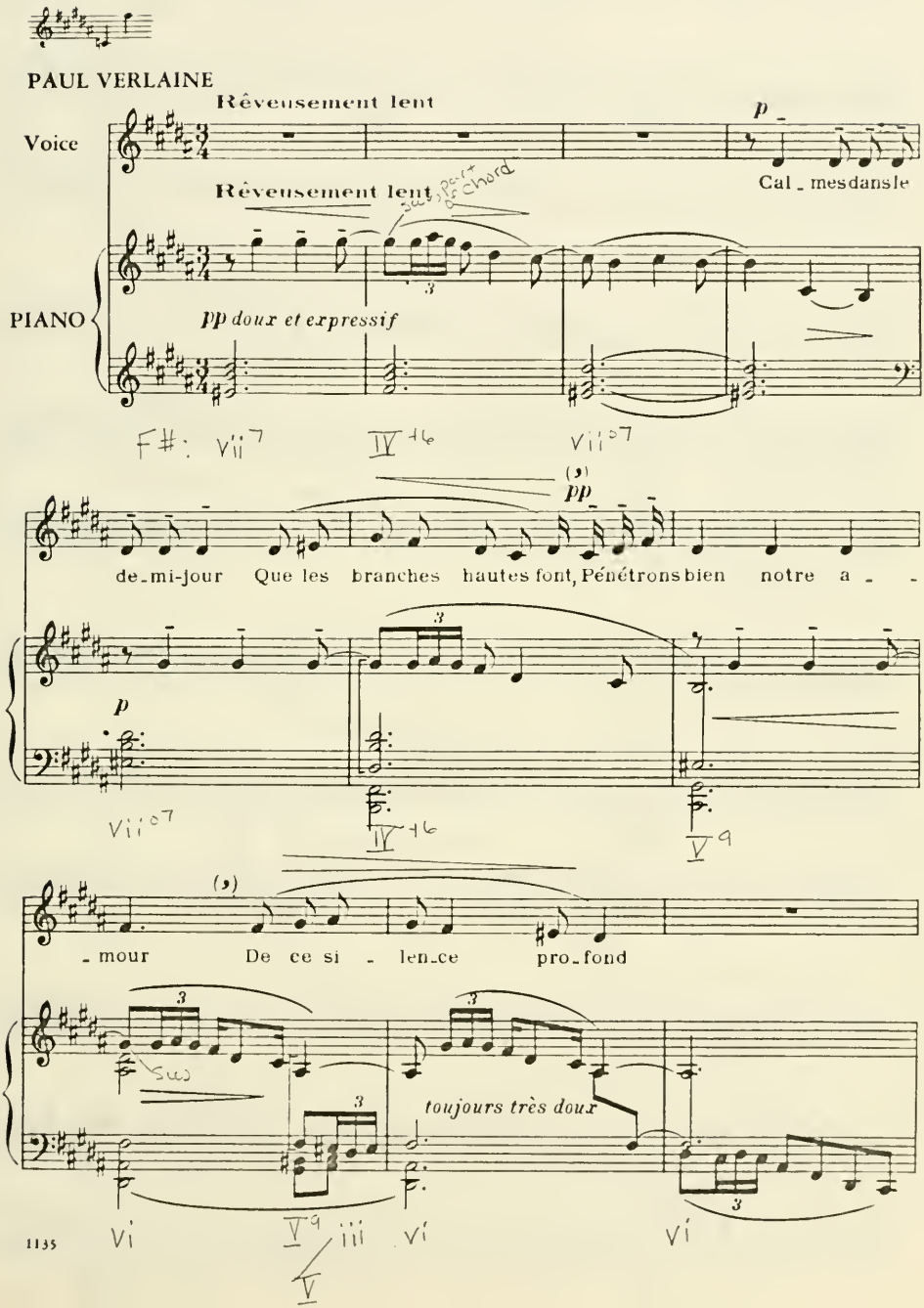

sou - - - - - - - pe
p
La nuit qui tombe et chas - se la
più p
trou - - pe De gais bu -
p
- veurs que leur soif af - fa - - me
p

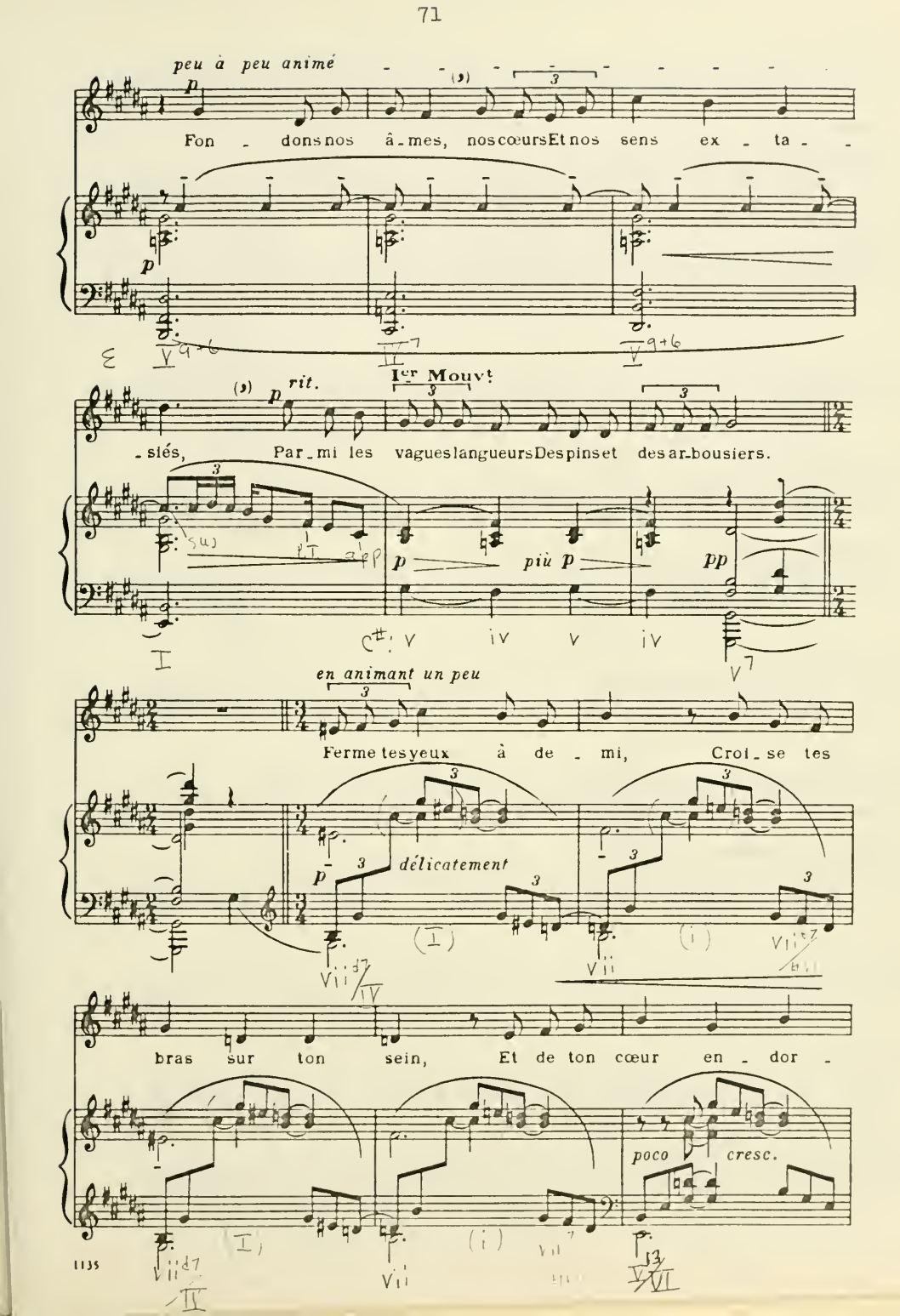

molto dim. e ri - te -
pp
- nu - to
pp
Tour -
ppp
a tempo (le double plus lent)
- nez, tour - nez! Le ciel en ve - lours D'as-tres en
ppp
encore plus lent
or se vêt len-te - ment
molto dim.
ppp
sf


(pp)
rall.
L'E - gli - se tinte un glas tris - te - ment.
ppp
sf
rall.
a tempo
p
Tournez au son joy - eux des tam - bours tour -
sf
pp
- nez.
mp
ppp
rit.
Lent
mo -
- ren - do
ppp

A Madame Robert Godet

26. En Sourdine
(Fêtes Galantes)




peu à peu animé
Fon - dons nos â - mes, nos cœurs Et nos sens ex - ta -
rit.
Ier Mouvt
- siés, Par - mi les vagues langueurs Des pins et des ar - bousiers.
p
più p
pp
en animant un peu
Ferme tes yeux à de - mi, Croi - se tes
délicatement
bras sur ton sein, Et de ton cœur en - dor -
poco cresc.
1135

mi Chasse à jamais tout des_sein.

molto dim.

pp

intimement doux

Lais_sons-nous per_su_a_der Au

poco cresc.

souf_fle berceur et doux Qui vient à tes pieds ri_

poco cresc.

der Les on_des de gazon roux.

Un peu plus lent

mf dim.

r.h.

p

Et quand so - len - nel, le soir, Des chê - nes

r.h.

r.h.

più p

Lent (p) doux et expressif

noirs tom - be - ra Voix de no - tre dé - ses -

pp

- poir, Le ros - si - gnol chan - te - ra.

più pp

en se perdant

m.d. m.g.

m.d. m.g.

m.g. m.d.

A Madame Arthur Fontaine

27. Clair de lune
(Fêtes Galantes)

Très modéré

PAUL VERLAINE

PIANO

pp très doux

p

Votre âme est un pa - y - sa - ge choi - si Que

pp très doux et très expressif

vont charmant masques et berga - mas - ques

p

Jou-ant du luth et dan-sant et qua-si

p

Tris - - - tes sous leurs déguisements fantas - - ques

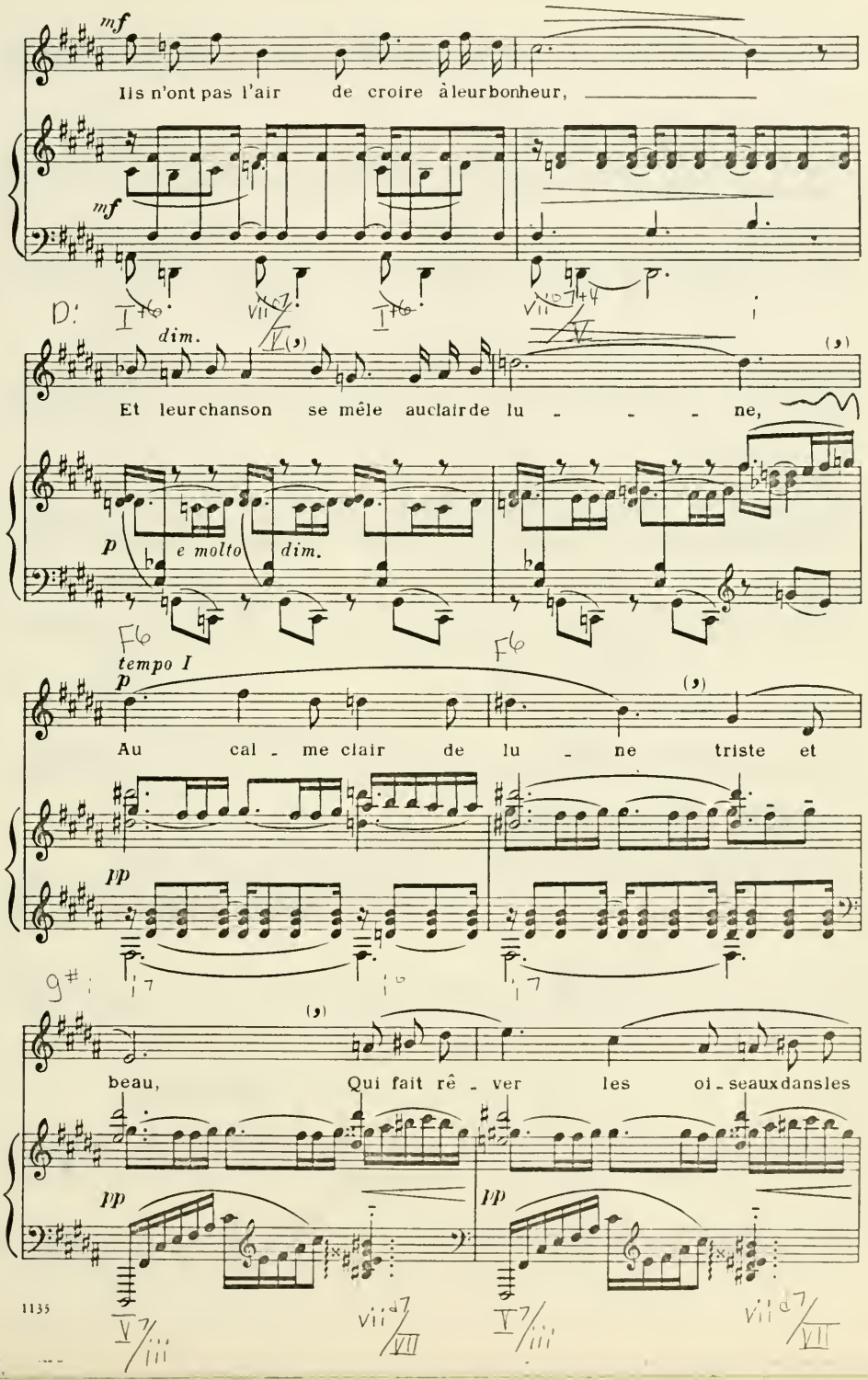
p *dim.* *pp*

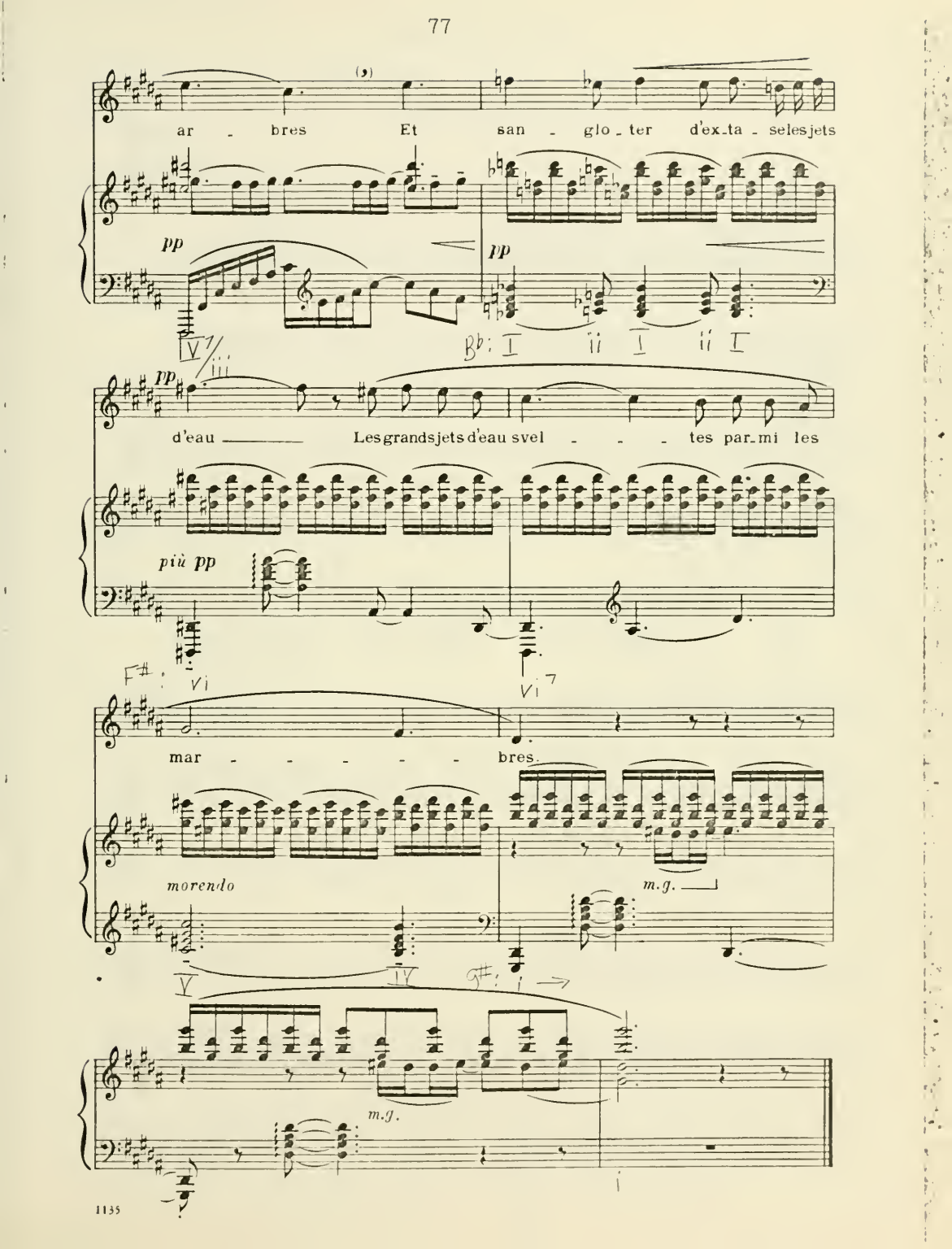
un peu animé

Tout en chantant sur le mo-de mi-neur L'a-mour vain-

p (cantabile)

-queur et la vie op-por-tu - - - - ne


mf
Ils n'ont pas l'air de croire à leur bonheur,
mf
dim.
Et leur chanson se mêle au clair de lu - - - ne,
p
e molto dim.
tempo I
p
Au cal - me clair de lu - ne triste et
pp
beau, Qui fait rê - ver les oi - seaux dans les
pp
pp


ar - bres Et san - glo - ter d'ex-ta - selesjets
pp
pp
d'eau Lesgrandsjets d'eau svel - - - tes par-mi les
più pp
mar - - - - - bres.
morendo
m.g.
m.g.

A Madame Arthur Fontaine

28. Fantoches
(Fêtes Galantes)

PAUL VERLAINE

Allegretto scherzando

PIANO

sf > *p*

(non legato)

Sca_ra_mouche et Pulcinel_la Qu'un mau_vais des_

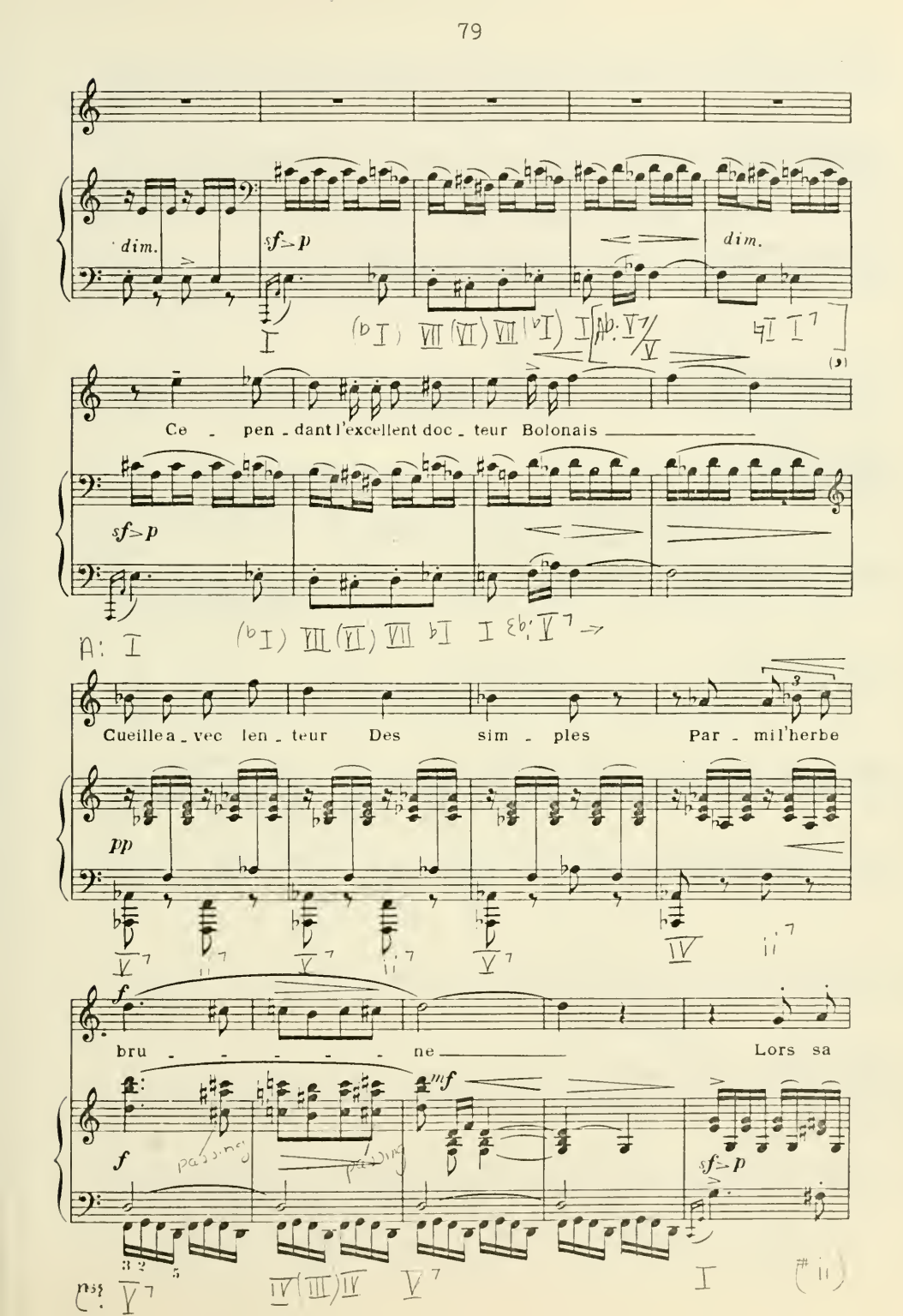
dim. *pp* *p*

_seln rassembla Ges_ti_cu_lent noirs sous la lu_ne, la la la la la

mf *mf*

la la la la la la la la la

p


dim.
sf>p
dim.
Ce - pen - dant l'excellent doc - teur Bolonais
sf>p
Cueille a - vec len - teur Des sim - ples Par - mi l'herbe
pp
bru - - - - - ne Lors sa
f
mf
f
sf>p

fil - le, pi_quant mi_nois Sous la_charmil - -

pp *fp* passing

- - le, en_ta_pi_nois Se glis_se de_mi

pp *p*

nu - e la la la la la la la la la la la en

p *p* *dim.*

quê - - - te De ___ son_ beau pi_rateespagnol Dont

cresc. (s) mf

un a_mou_reux ros_si_gnol Cla_me la détresse à tue-

tr tr mf

IV V9 IV V7 IV V7 G6

pp

tê - - - - - te.

tr

l.h. pp glissando sf

V7 i A: I ii07 ii7 (V7/V) VII I

p

la la

p dim.

I sf V7 V

p pp

la

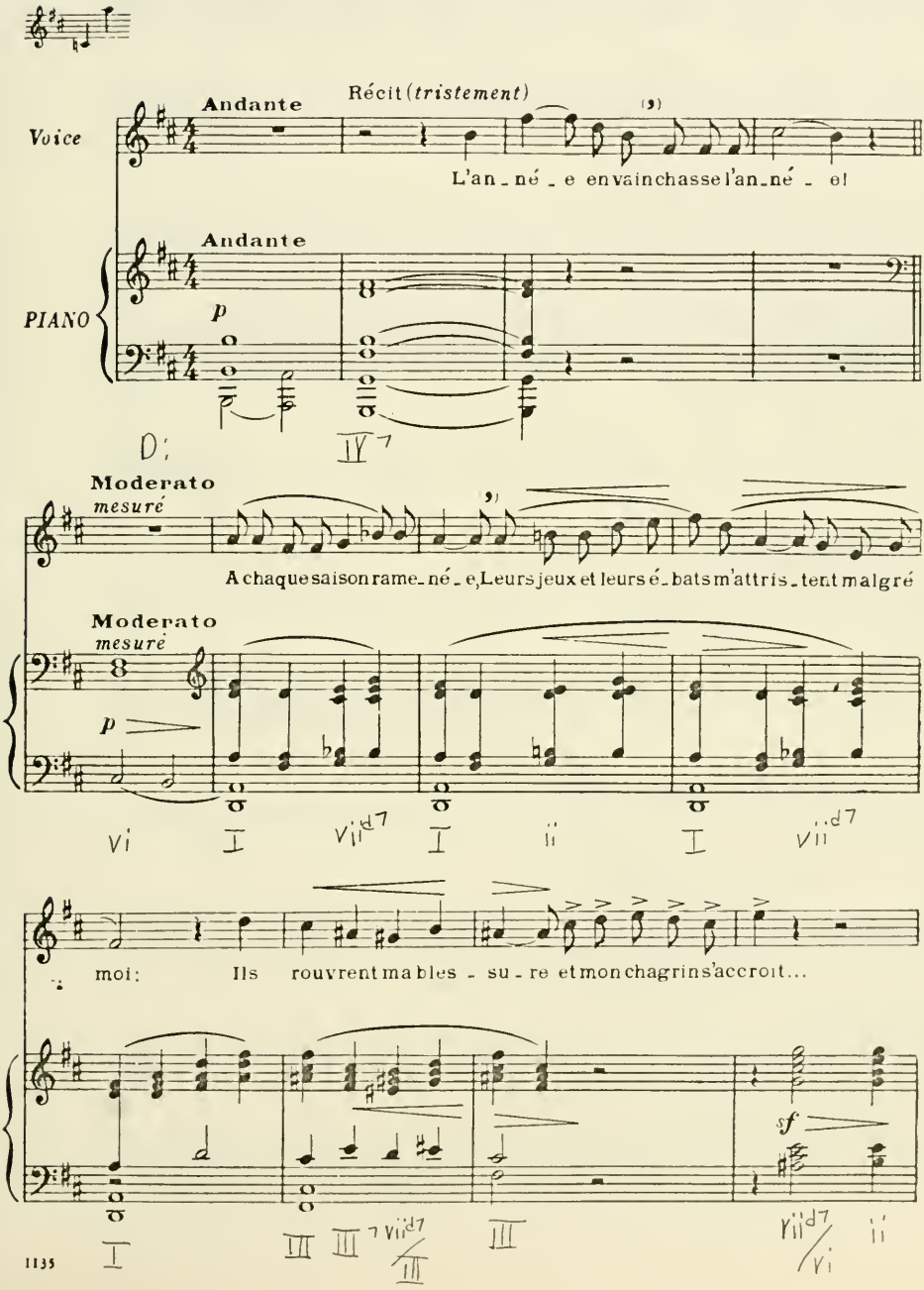
8va bassa

pp dim.

V I

36. Lia's Recitative and Aria

from "L'Enfant Prodigue"



Un peu plus lent (*d'une voix rêveuse*) *p*

Je

Un peu plus lent

pp

C: I +6 III +4

viens cher - cher la grè - - - ve so - li -

V 9 IV +2 III +4

Récit *stringendo*

- tai - - re... Douleur_ involon_tai_rel Efforts super-

sf

I +6 D: VII d7

Très retenu

avec beaucoup d'expression

f (*avec douleur*)

- flus! Li - a pleure toujours l'enfant qu'elle n'a plus!...

p

I b: V7

ARIA

Andante non troppo

A - zaël! A - zaël! Pourquoi m'as-tu quit - té - e?...

Andante non troppo

En mon cœur mater - nel Ton i - mage est res - tée.

A - zaël! A - zaël! Pourquoi m'as-tu quit - té - - -

- e?...

Très calme, mais sans lenteur

Ce - pen - dant les soirs étaient doux, dans la

m. g.

con sordino

plai_ne d'or_mes planté _ e, Quand, sous la charge récolté _ e, On rame_

_nait les grands bœufs roux. Lors_que la tâche é_tait fi_nie, Enfants, vieil_

Un peu plus fort et plus animé

cre _ scen _ do

f

_lards et serviteurs, Ou_vri_ers des champs ou pasteurs, Louaient, de

cre _ scen _ do

Dieu la main bé _ ni _ _ e.

p

p

Ain - si les jours suivaient les jours — Et dans la pi - eu - se famil le,

m. g.

pp

mf

Le jeune homme et la jeune fille Echangeaient — leurs chas - tes a -

mf

p

Un peu moins vite

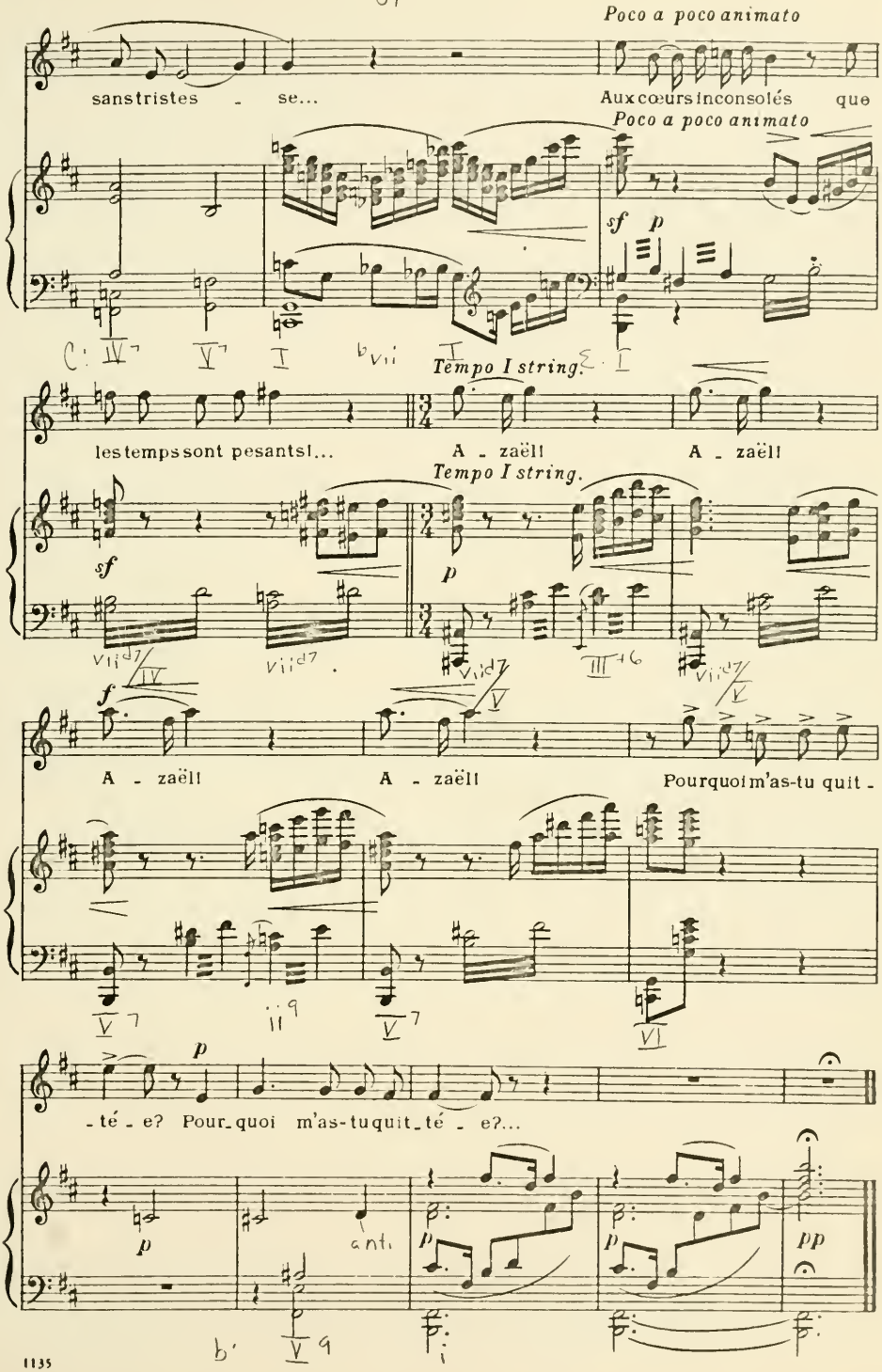
- mours. D'au tres ne sentent pas le poids — de la vieil

p

un poco rit.

- les - se; Heu - reux dans leurs en - fants, ils voient couler les ans Sans regret comme

suivez


Poco a poco animato
sans tristes - se...
Aux cœurs inconsolés que
Poco a poco animato
sf
p
Tempo I string.
les temps sont pesants!...
A - zaël!
A - zaël!
Tempo I string.
sf
p
f
A - zaël!
A - zaël!
Pourquoi m'as-tu quit -
p
- té - e? Pour - quoi m'as-tu quit - té - e?...
p
p
p
pp

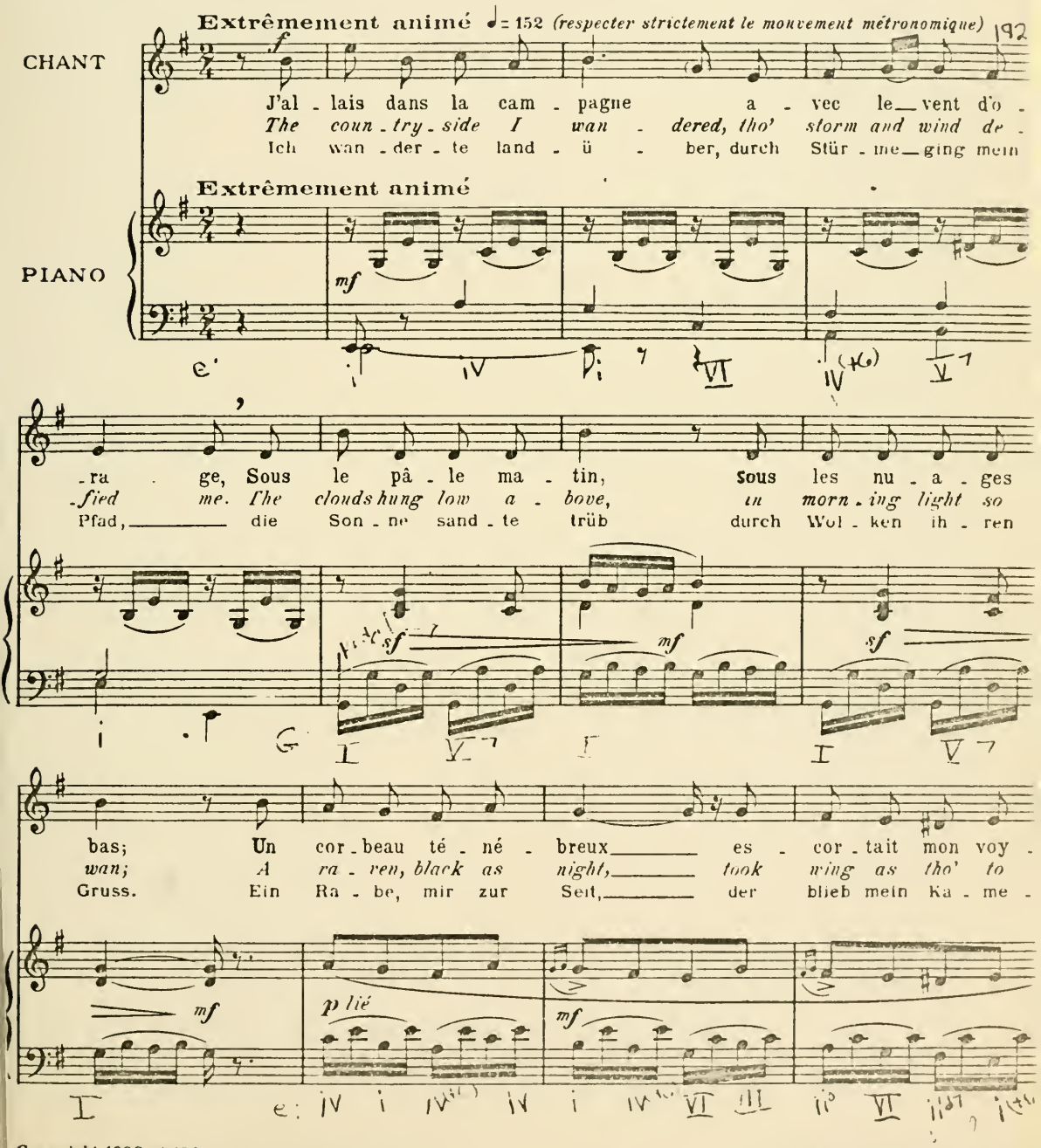
à François HEPP

AIR ROMANTIQUE

Romantic Song ‖ Romantische Weise

Texte d'après JEAN MORÉAS
English Version by EDWARD AGATE
Deutsche Übertragung von WALTHER KLEIN

Musique de
FRANCIS POULENC



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R. L. 11656 & Cie

-a - ge, Et dans les fla - ques d'eau re - ten - tis - saient mes
guide me, And thro' the pools of dri - ven rain I stum - bled
-rad, in Was - ser - pfüz - zen klat - schend trat mein mü - der

f *mf*

pas.
on.
Fuss.

f

f

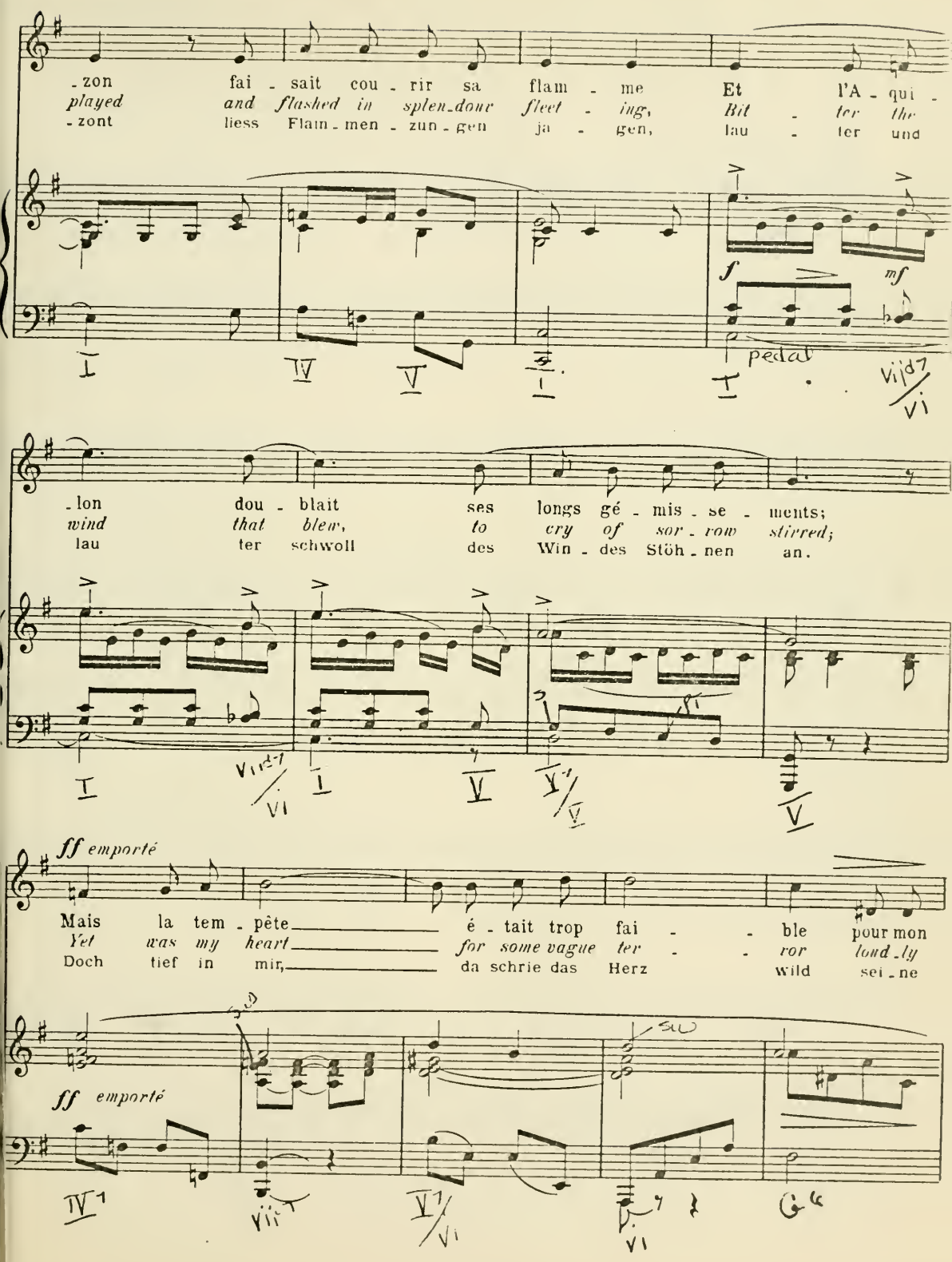
ff **animez un peu**

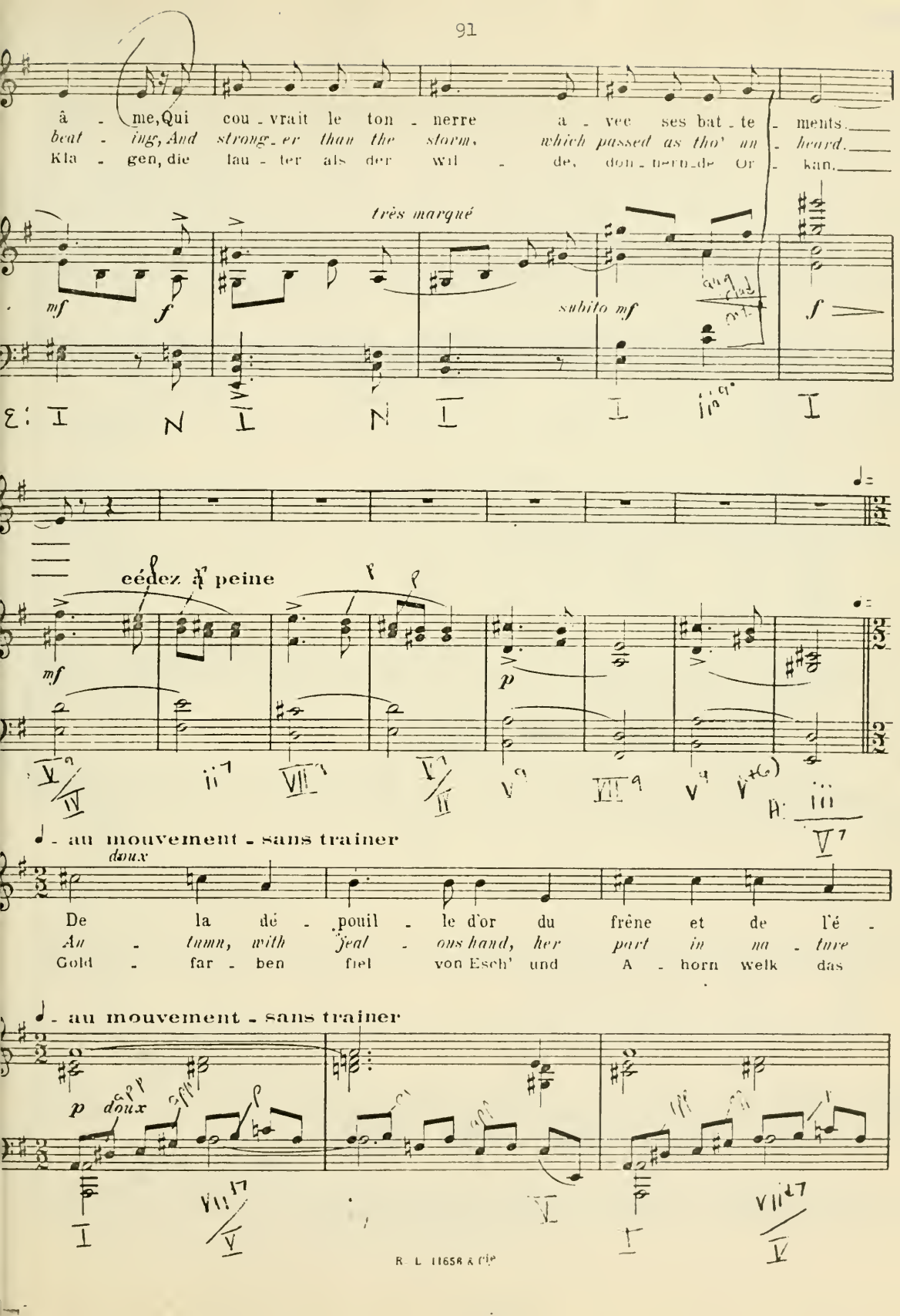
La foudre à l'ho - ri -
The dis - tant light - ning
Der Blitz am Ho - ri -

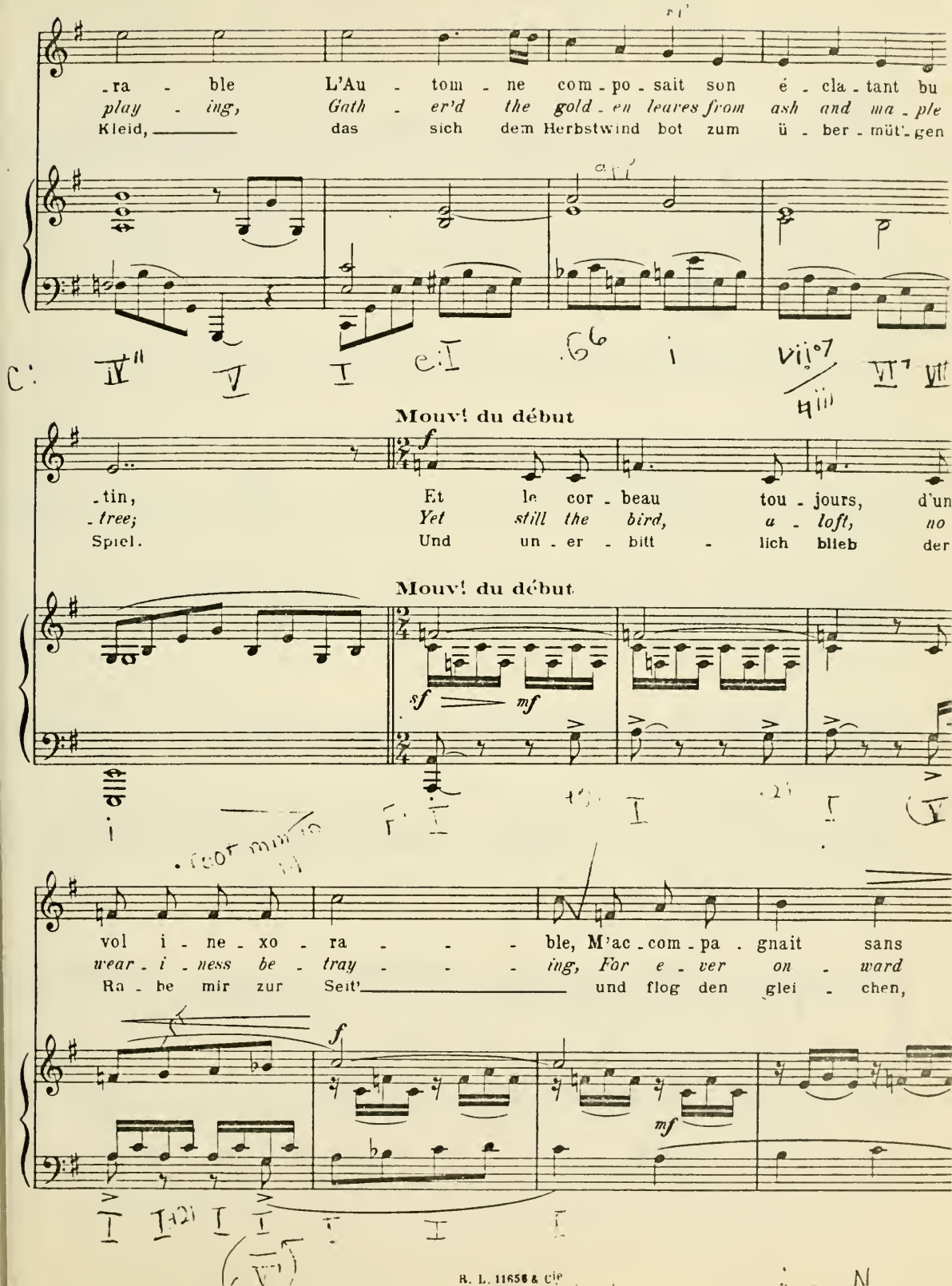
animez un peu

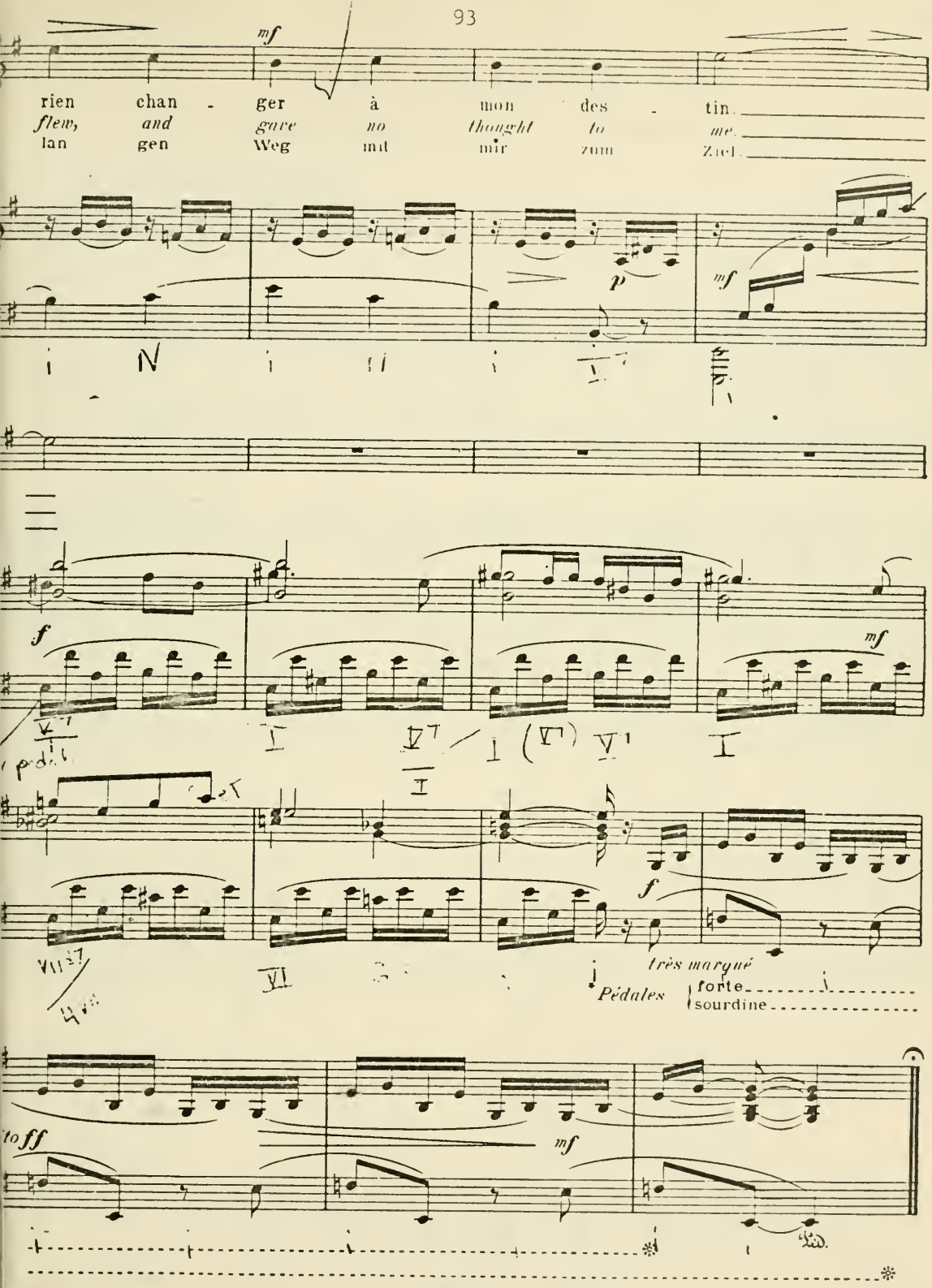
mf *f* *ff*

marqué


-zon fai - sait cou - rir sa flam - me Et l'A - qui -
played and flashed in splen-dour fleet - ing, Bit - ter the
-zont liess Flam - men - zun - gen ja - gen, lau - ter und
f mf
pedal
-lon dou - blait ses longs gé - mis - se - ments;
wind that blew, to cry of sor - row stirred;
lau ter schwoll des Win - des Stöh - nen an.
ff emporté
Mais la tem - pête é - tait trop fai - - ble pour mon
Yet was my heart for some vague ter - - ror loud - ly
Doch tief in mir, da schrie das Herz wild sei - ne
ff emporté


â - me, Qui cou - vrait le ton - nerre a - vec ses bat - te - ments.
beat - ing, And strong - er than the storm, which passed as tho' un - heard.
Kla - gen, die lau - ter als der wil - de, don - nernde Or - kan.
très marqué
mf
f
subito mf
f
cédez à peine
mf
p
♩ - au mouvement - sans trainer
doux
De la dé - pouil - le d'or du frêne et de l'é -
Au - tumn, with jeal - ous hand, her part in na - ture
Gold - far - ben fiel von Esch' und A - horn welk das
♩ - au mouvement - sans trainer
p doux


-ra - ble L'Au - tom - ne com - po - sait son é - cla - tant bu
play - ing, Gath - er'd the gold - en leaves from ash and ma - ple
Kleid, das sich dem Herbstwind bot zum ü - ber - müt'- gen
Mouv! du début
-tin, Et le cor - beau tou - jours, d'un
-tree; Yet still the bird, a - loft, no
Spiel. Und un - er - bitt - lich blieb der
Mouv! du début
vol i - ne - xo - ra - - - ble, M'ac - com - pa - gnait sans
wear - i - ness be - tray - - - ing, For e - ver on - ward
Ra - be mir zur Seit' und flog den glei - chen,



pecter strictement le jeu des pédales

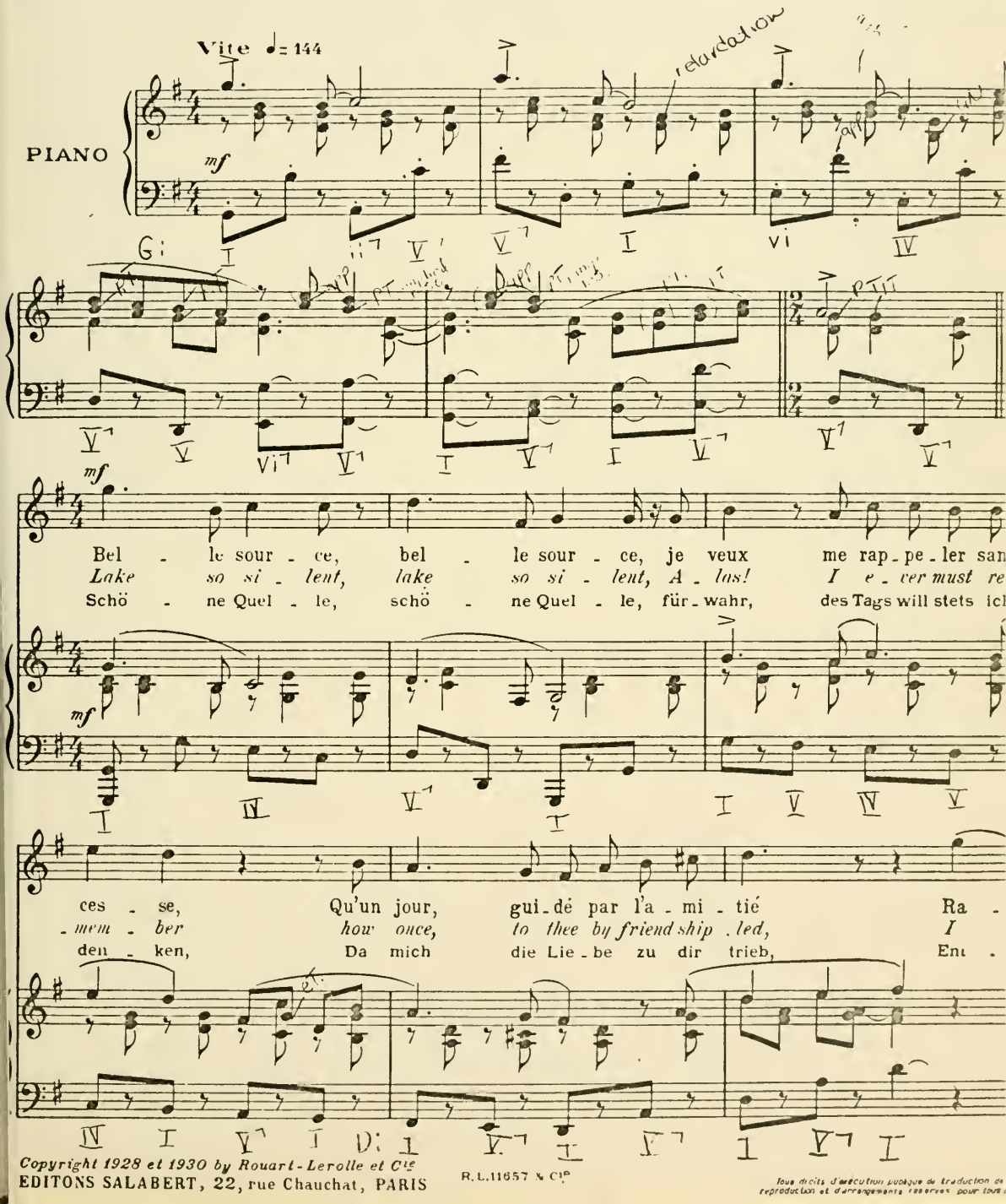
à Suzanne Ch. PEIGNOT

AIR CHAMPÊTRE

A Country Song ‖ Stimmen der Natur

Texte d'après JEAN MORÉAS
English Version by EDWARD AGATE
Deutsche Übertragung von WALTHER KLEIN

Musique de
FRANCIS POULEN



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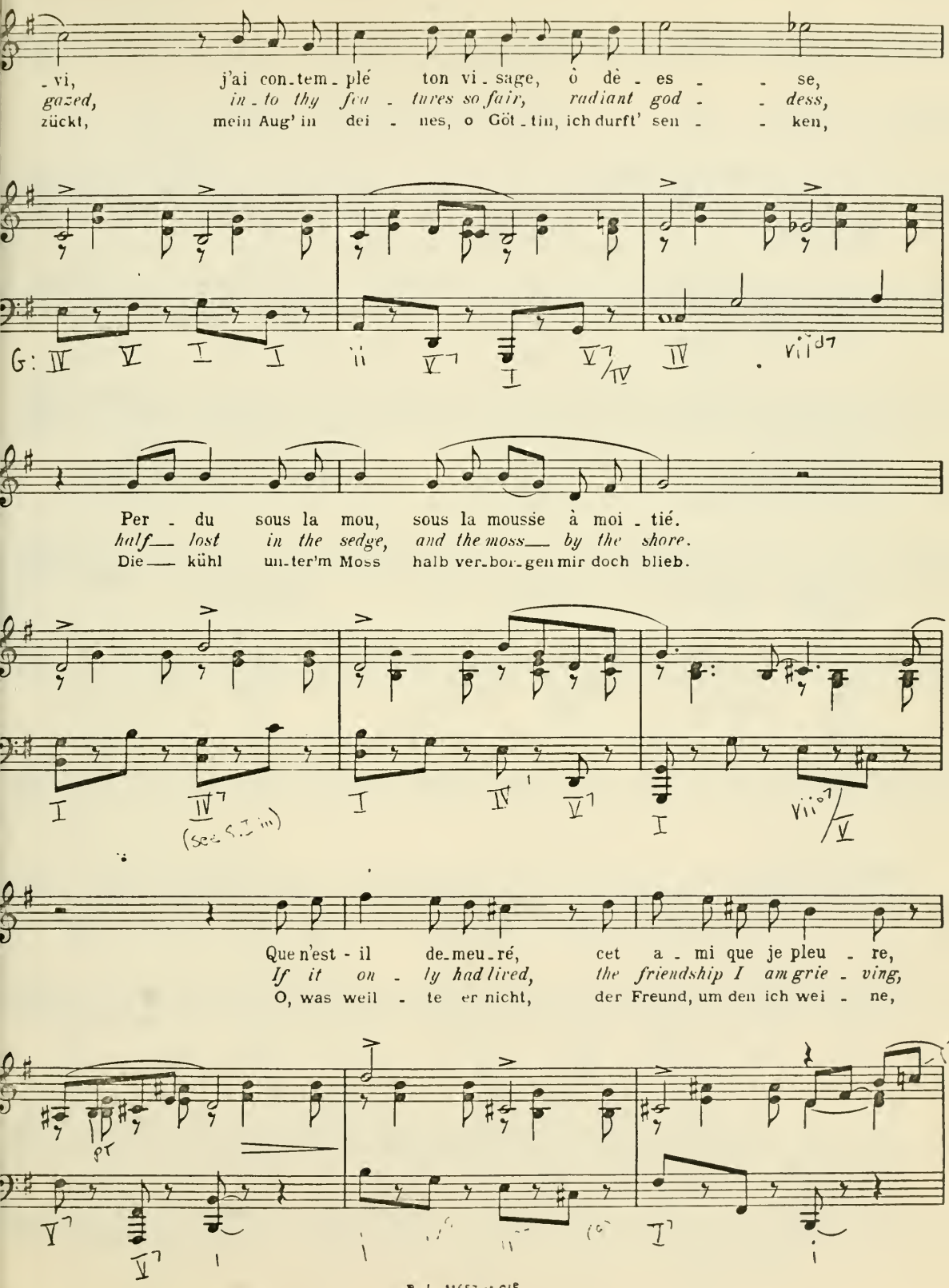
-vi, j'ai con-tem-plé ton vi-sage, ô dè-es - - se,
gazed, in-to thy fea - tures so fair, radiant god - - dess,
zückt, mein Aug' in dei - nes, o Göt-tin, ich durft' sen - - ken,

Per - du sous la mou, sous la mousse à moi - tié.
half lost in the sedge, and the moss by the shore.
Die kühl un-ter'm Moss halb ver-bor-gen mir doch blieb.

Que n'est - il de-meu-ré, cet a - mi que je pleu - re,
If it on - ly had lived, the friendship I am grie - ving,
O, was weil - te er nicht, der Freund, um den ich wei - ne,

O nymphe, à ton culte at - ta - ché, Pour se mê - ler en - core
Oh nymph, to fol - low thee en - slaved, Min - gle but for a while
Der dir ge - dient in frommer Pflicht, Dass er aufs neu dem Hauch

sf mf

au souf - fle qui t'ef - fleu - re, Et ré - pondre à ton flot ca - ché
With winds that round thee play, and re - ply to thy hid - den waves!
sich, der dich kost, ver - ei - ne, Dass er hört, was die Wel - le spricht!

f pr

Bel - le sour - ce, bel - le sour - ce, je veux me rap - pe - ler sans
Lake so si - lent, lake so si - lent, a - las! I e - ver must re -
Schö - ne Quel - le, schö - ne Quel - le, für - wahr, der Tags will stets ich

mf

ces - se Qu'un jour, gui_dé par l'a - mi - tié, J'ai con - tem -
- men - ber how once, to thee by friend_ship led, I gazed on
den - ken, Da mich die Lie - be trieb zu dir, Mein Aug' in

p

- plé ton vi - sage, ô dè - es - se.
thee, ra - diant god - dess so - fair.
deins ich, o Göt - tin, durft' sen - ken!

pp
très clair sans ralentir

AIR GRAVE

Song of Grief ‖ Klage

Texte d'après JEAN MORÉAS
English Version by EDWARD AGATE
Deutsche Übertragung von WALTHER KLEIN

Musique de
FRANCIS POULEN

Andante con moto ♩=66

CHANT

Ah! fuy-ez à pré-sent, ma-lheu-reu-ses pen-sées! O! c
Oh! de-part from my mind, all an-gry thoughts of pain! Oh!
O! lasst end-lich von mir, Ge-dan-ken dunk-ler Nacht! Zornu

Andante con moto

PIANO

tonic pedal

-lère, o! remords! Sou-ve-nirs qui m'a-vez les deux tempes pres-sé-es,
-morse, oh! disgrace! Cru-el mem-ries of old that beat a-bout my brain,
Reu', dumpfe Pein, Und was sonst mich ge-quält, das Haupt mir schwer ge-macht,

de l'é-trein-te des morts. Sen-tiers de mous-se
as in death-like em-brace, Moss-cover'd, winding
Lasst vergan-gen es sein! Saint-weich be-mos-ter

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pleins, va - po - reu - ses fon - tai - nes, grot - tes pro - fon - des, voix
paths and fountains light - ly flow - ing, rock - la - den ca - verns, mild
Pfad, und ne - bel feuch - te Quel - le, Schweig - sa - me Grot - ten, sanf -

p

des oi - seaux et du vent lu - miè - res in - cer - tai - nes des sau - va - ges sous -
song of birds and the wind, dim sha - dows now grow - ing of beast in fo - rest
- ter Ze - phi - re lei - ses Lied, Dann schwan - ken - de Hel - le im jung - fräu - li - chen

bois, in - sec - tes a - ni - maux, beau - té fu -
wild, Oh crea - tures, great and small, oh, joy of
Wald, Li - bel - len, leicht und schlank, All' die - se

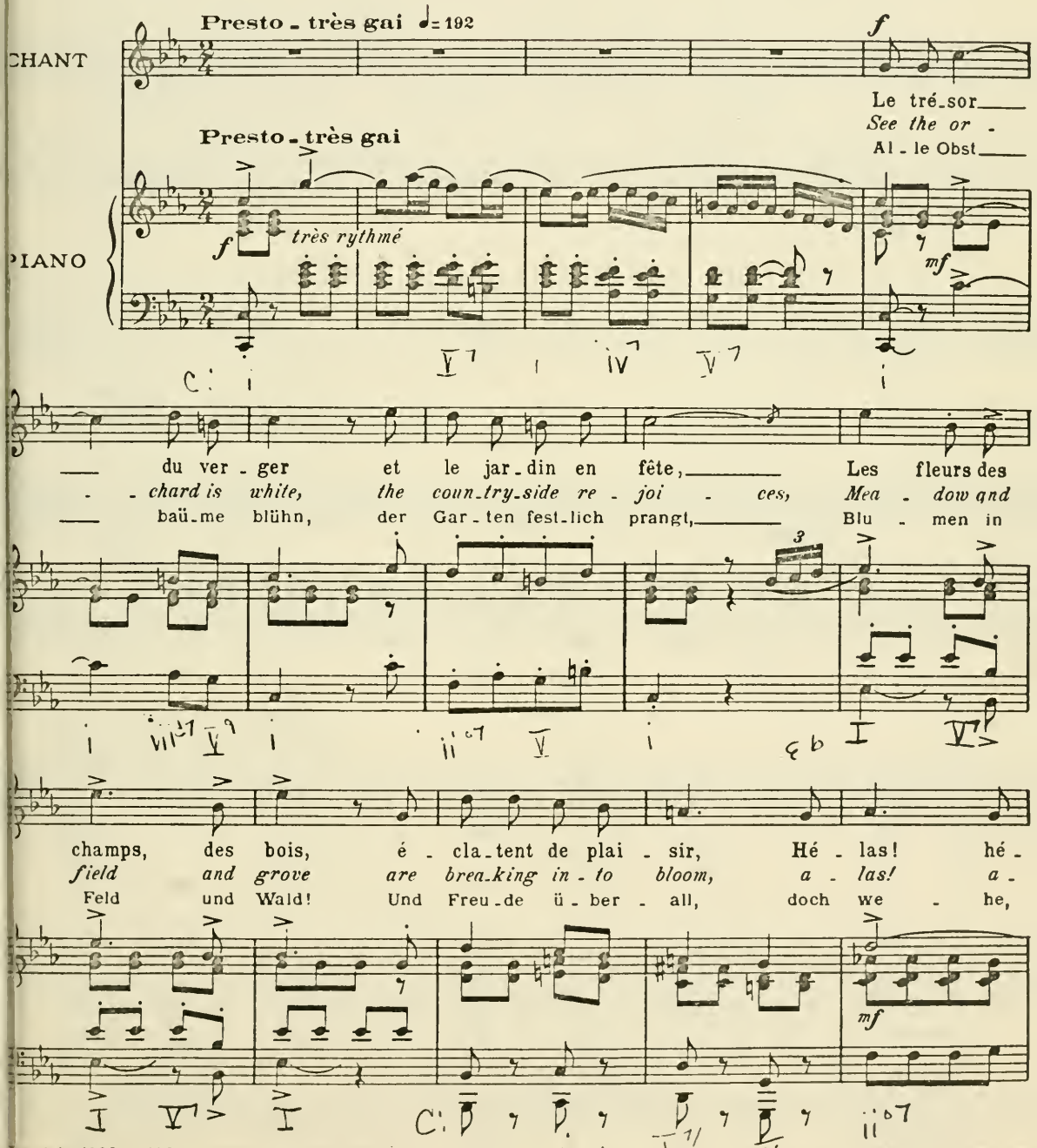
crescendo *poco a poco*

AIR VIF

Brisk Song ‖ Lebhafte Weise

Texte d'après JEAN MORÉAS
English Version by EDWARD AGATE
Deutsche Übertragung von WALTHER KLEIN

Musique de
FRANCIS POULENC



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p.t.

-las! hé - las! hé - las! et sur leur tê - te le vent en - fle sa
-las! a - las! a - las! hark to the voi - ces of winds that sigh a -
we - he, we - he, weh! Hoch drü - ber hin, schon des Win - des Lied er -

voix.
-bove.
-schallt.

ff

Au même mouvement

ff

Mais toi noble o - cé - an que l'as - saut
But thou, o - cean se - rene ne - ver a
Doch du, ad - li - ge See, mit un - be -

ff

Pedal

mf

des tourmentes Ne sau_rait ra_va_ger Cer - tes plus di_gne_
moment shaken tho' the storms rage around, peer - less, and great_er
siegtem Herzen, noch so sehr sturmumbraust, Ed - ler, klagst du dein

mf

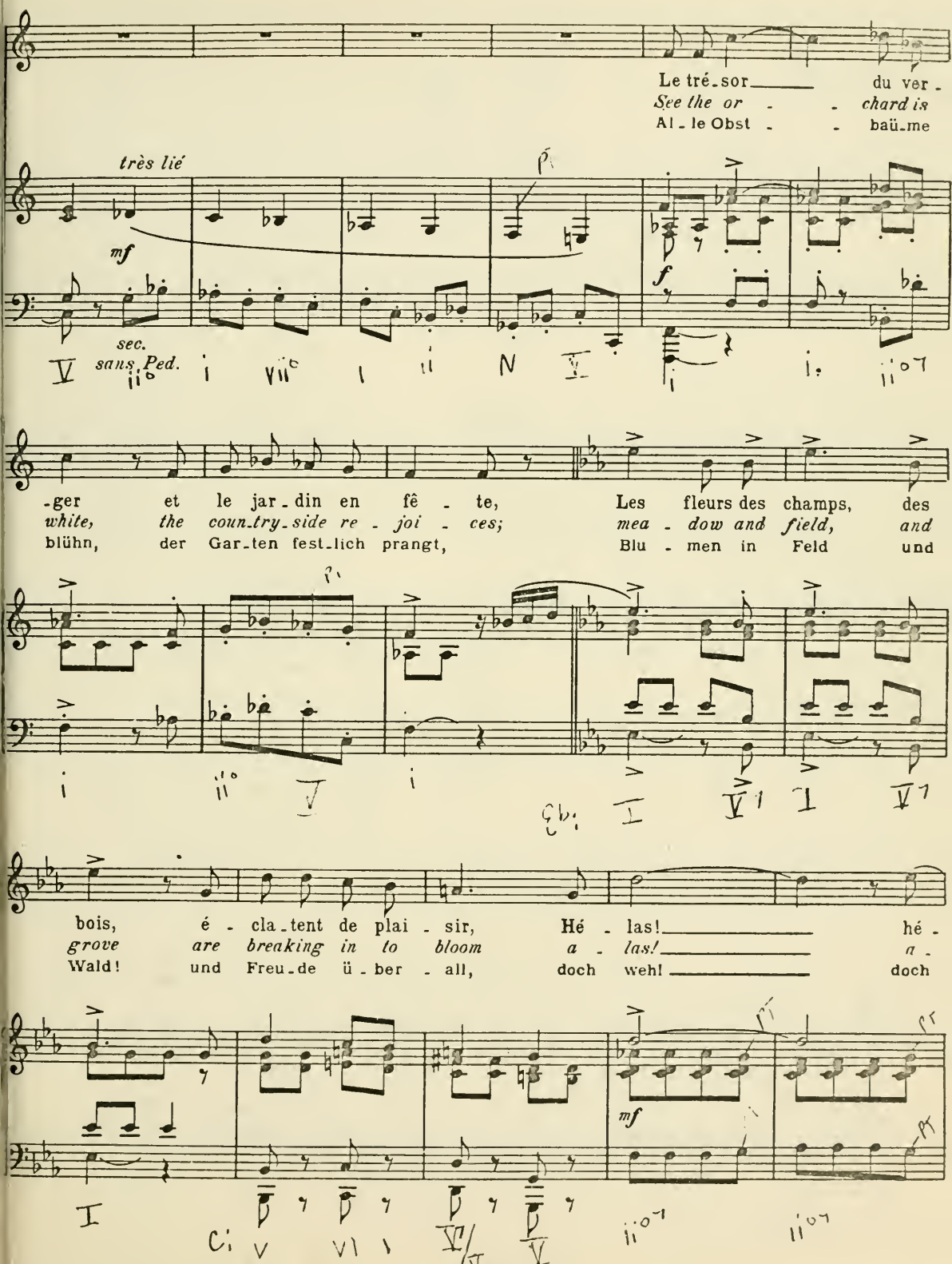
_ment, lors - que tu te la - men - tes, Tu
still if once thy sor - row wa - ken, now
Weh, da du aus dei - nen Schmer_zen stol -

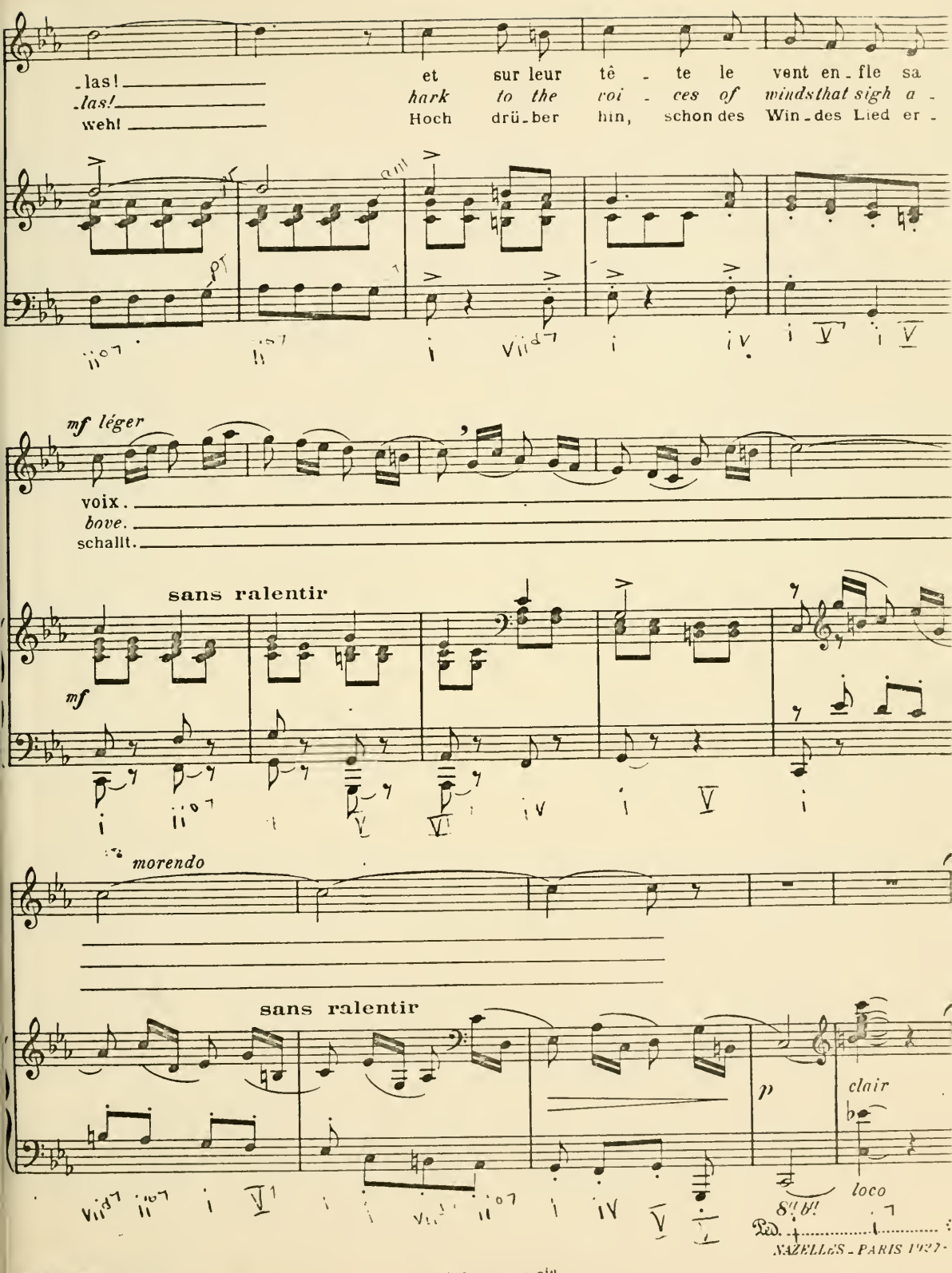
mf *p* *mf*

pedal

te prends à son - ger
in dreams thou art bound.
- ze Träu - me dir baust.

p


Le tré-sor du ver-
See the or - chard is
Al-le Obst - baü-me
très lié
mf
sec.
sans Ped.
-ger et le jar-din en fê-te, Les fleurs des champs, des
white, the coun-try-side re-joi-ces; mea-dow and field, and
blühn, der Gar-ten fest-lich prangt, Blu-men in Feld und
bois, é-cla-tent de plai-sir, Hé-las! hé-
grove are breaking in to bloom a-las! a-
Wald! und Freu-de ü-ber-all, doch weh! doch
mf



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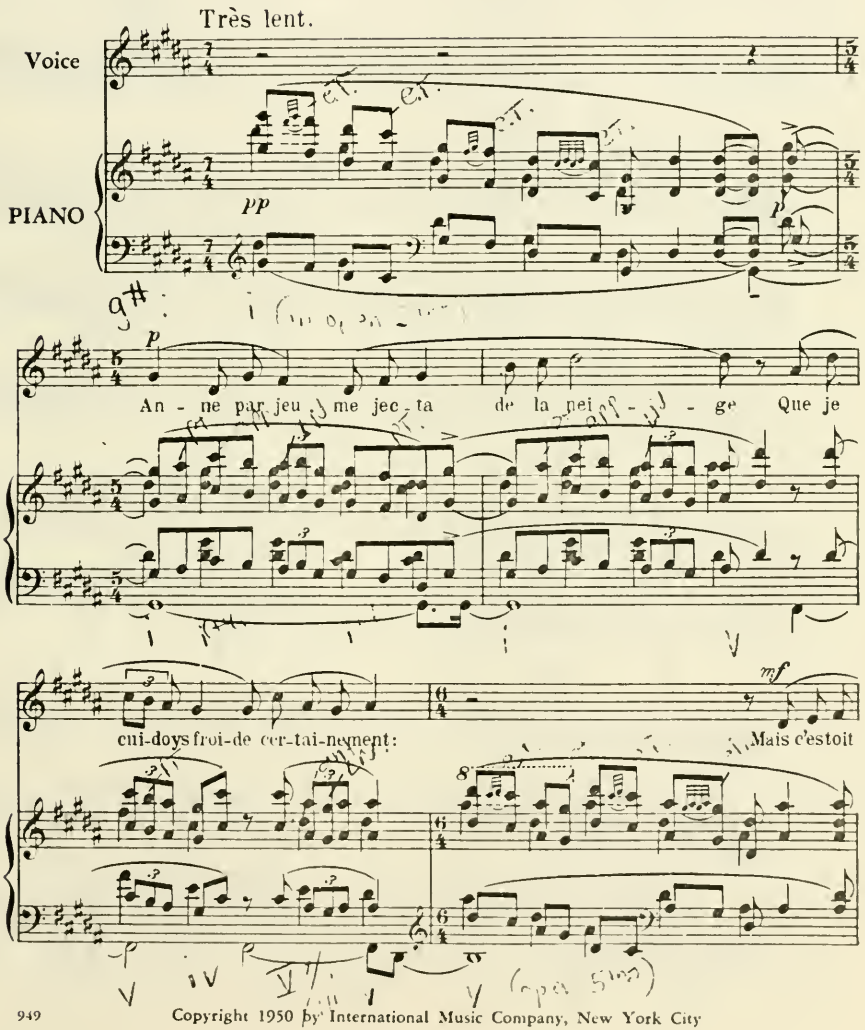
à M. Hardy Thé

1. D'Anne qui me jecta de la Neige

CLEMENT MAROT — MAURICE RAVEL



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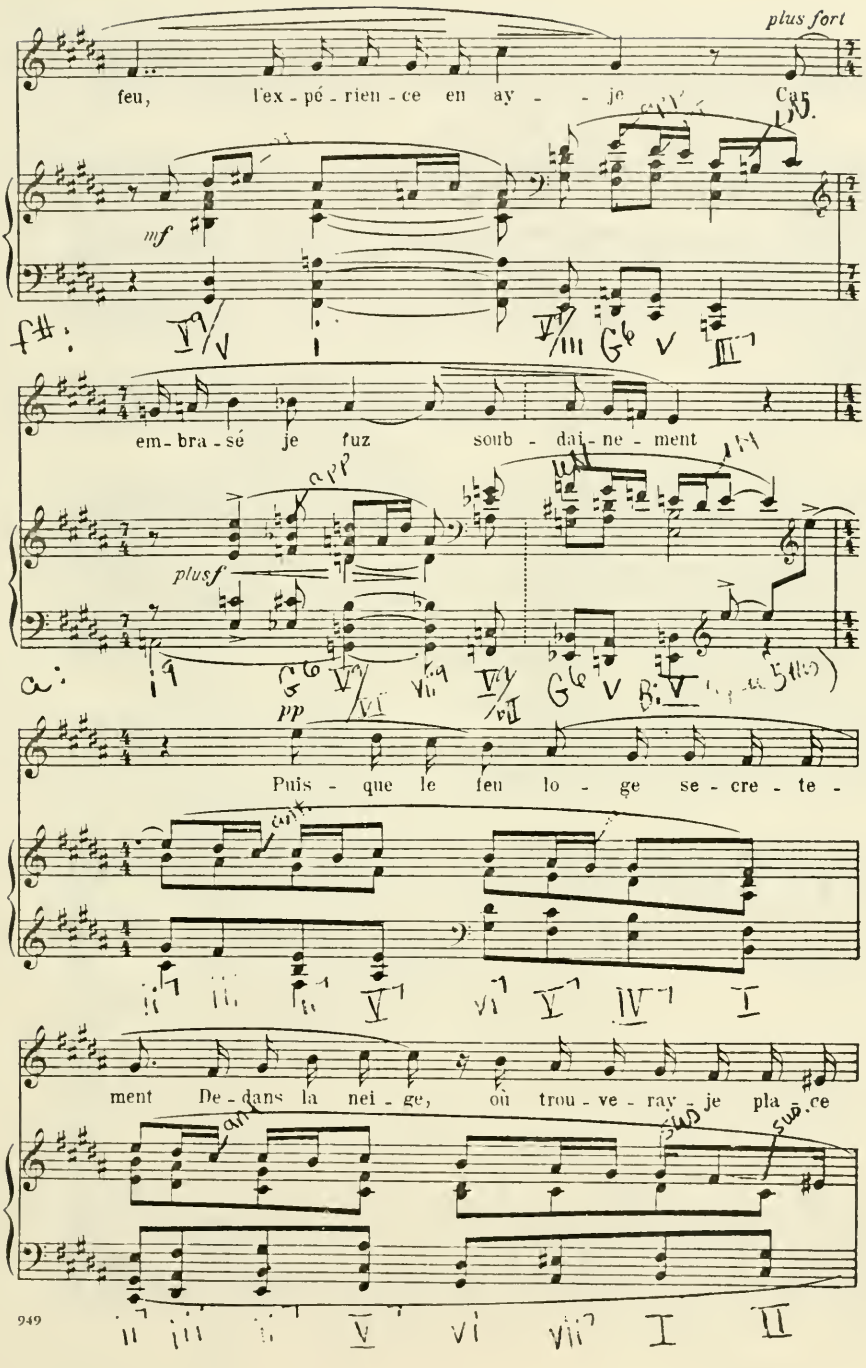
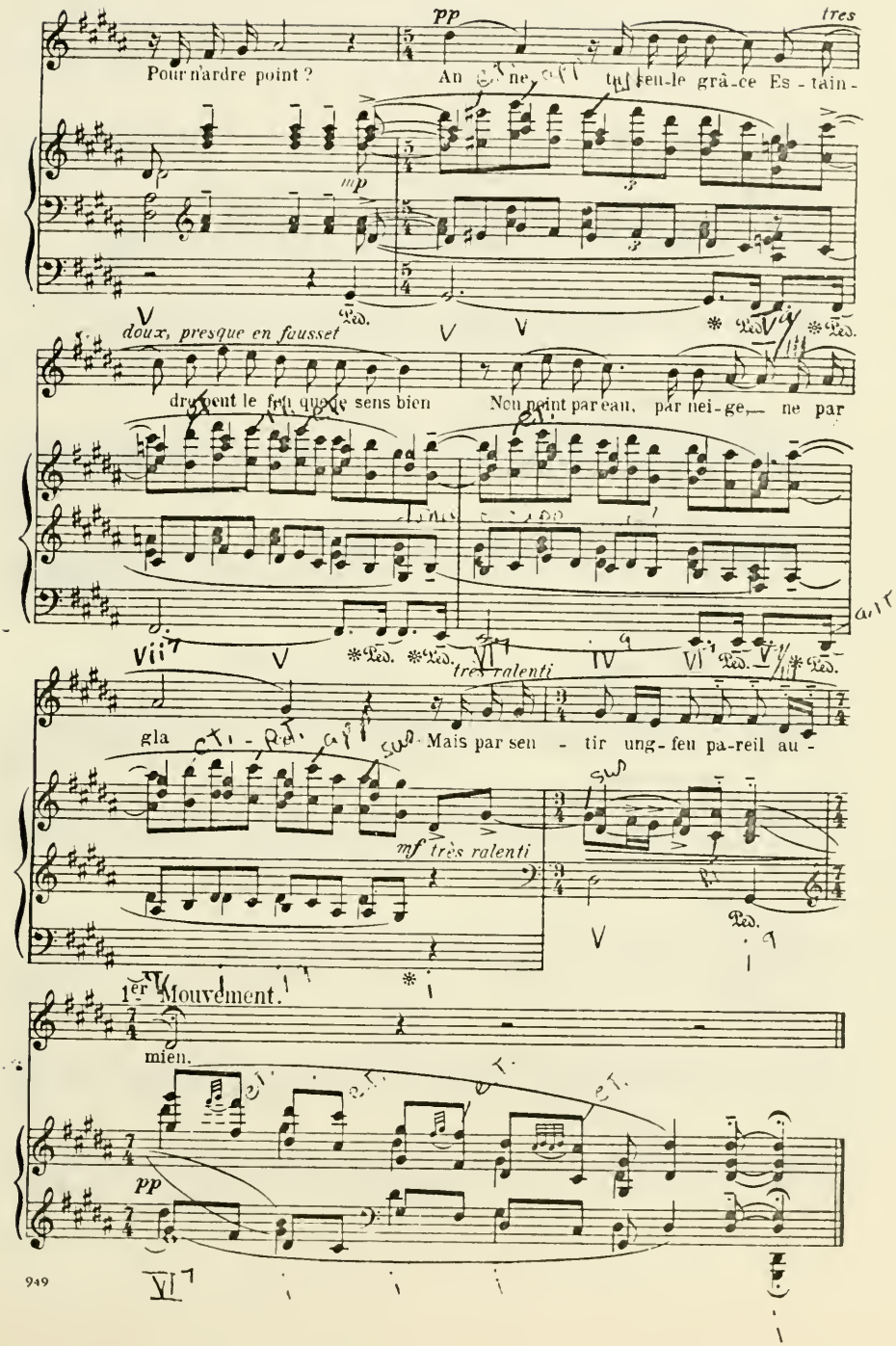

plus fort
feu, l'ex - pé - rien - ce en ay - - je Car
mf
em - bra - sé je fuz soub - dai - ne - ment
plus f
pp
Puis - que le feu lo - ge se - cre - te -
ment De - dans la nei - ge, où trou - ve - ray - je pla - ce
949


pp
très
Pour n'ardre point ?
An ne tu seu-le grâ-ce Es - tain-
mp
doux, presque en fausset
dre peut le feu que je sens bien
Non point par eau, par nei-ge, ne par
très ralenti
gla
Mais par sen - tir ung-feu pa-reil au -
mf très ralenti
1er Mouvement.
mien.
pp

à M. Hardy Thé

2. D'Anne jouant de l'Espinette

CLEMENT MAROT

MAURICE RAVEL

Très léger et d'un rythme précis. ♩ = 80

PIANO

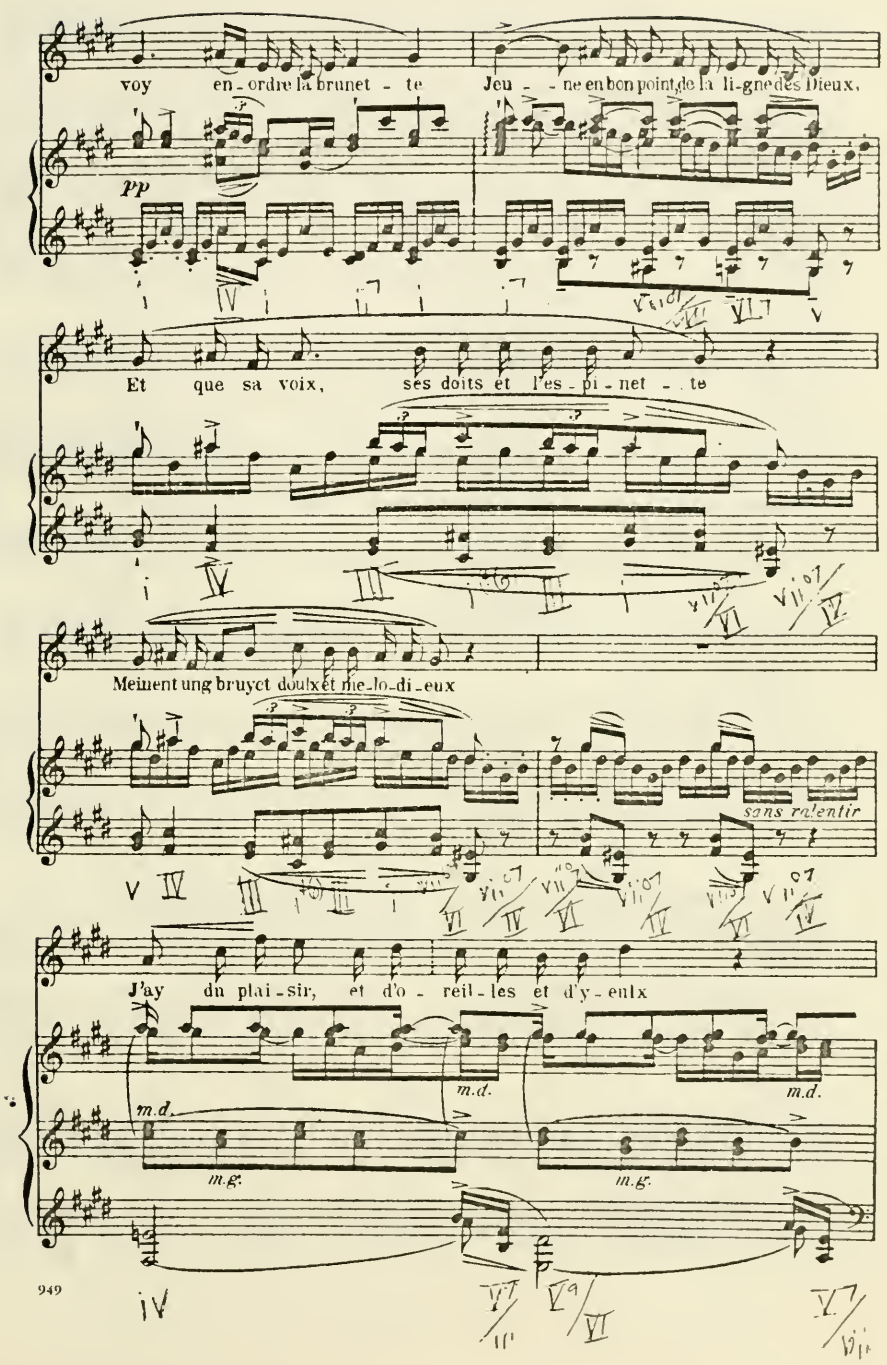
Voice

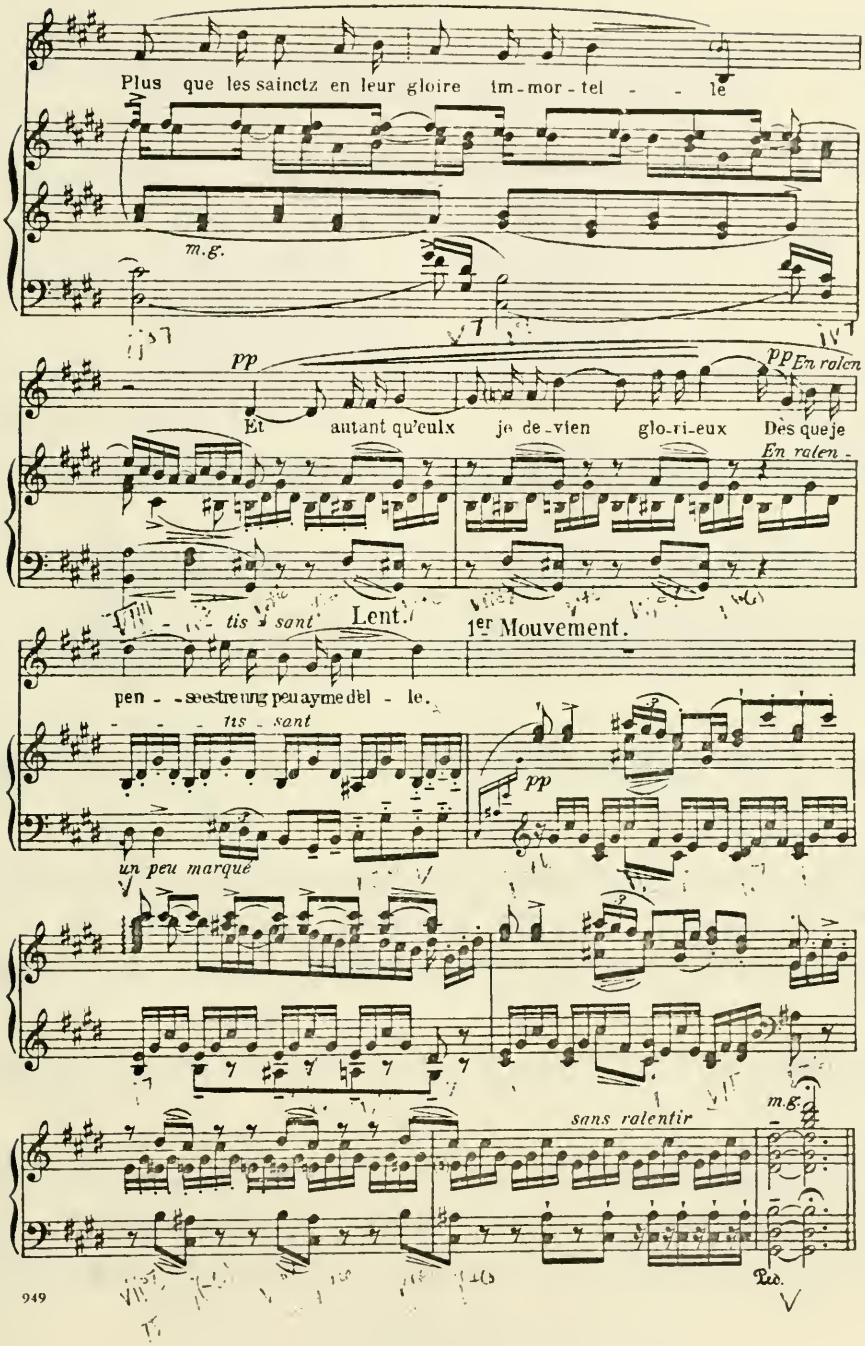
Très doux.

Lors-que je

en ralentissant

949


voy en-ordre la brunet-te Jeu-ne en bon point de la li-gne des Dieux,
pp
Et que sa voix, ses doits et l'es-pi-net-te
Meiuent ung bruyct doulx et me-lo-di-eux
sans ralentir
J'ay du plai-sir, et d'o-reil-les et d'y-eulx
m.d.
m.g.
m.d.
m.g.
m.d.


Plus que les sainctz en leur gloire im-mor-tel - - le
m.g.
pp
Et autant qu'eulx je de-vien glo-ri-eux Dès que je
pp En ralen
En ralen -
- - tis - sant
Lent.
1er Mouvement.
pen - - se estre ung peu ayme d'el - le.
- - - tis - sant
pp
un peu marqué
sans ralentir
m.g.
Ped.

FIVE GREEK FOLK SONGS

1. Chanson de la Mariée

(Song for the Bride)

Réveille toi, perdrix mignonne,
Ouvre au matin tes ailes,
Trois grains de beauté,
Mon coeur en est brulé.
Vois le ruban d'or que je t'apporte
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier !
Dans nos deux familles tous sont alliés.

Awake, little partridge,
Greet the morning with open pinions.
The three beauty spots
Put my heart on fire.
Look at the golden ribbon which I bring you
To tie round your hair.
Let us get married, my love, if you will!
In our two families all are related

English translation by WALDO LYMAN

French version by M. D. CALVOCORESSI

MAURICE RAVEL
(1875-1937)

Modéré

Voice

très doux

PIANO

p

Ré - veil - le - toi, ré-veil - le - toi, perdrix mi - gnon - - - ne, Ah! Ré - veil - le - toi, ré-veil - le

Ξύπ - νη - σε, πε, ξύπ-νη - σε, πε - τρο-πέρ - - δι κα, ξύπ - νη - σε, πε, ξύπ-νη - σε,

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toi, perdrix mi - gnon - - - ne. Ouvre au ma -
πε - - τρο-πέρ - - δι - κα. Τί - - να - ξε

iV i V7/VI VI

-tin tes ai - - - - - - les,
τὰ φτε - - - ρά σου,

V7/VI IV G6 i

ouvre au ma - tin tes ai - - - - - - -
τί - - να - ξε τὰ φτε ρά

vii i VI iV V7/VI I IV G6

pp

- les. Trois grains de beau - té, mon
σου. Τρεῖς ἐ - λιὲς καὶ μιὰ βα -

pp

i V7/VI VI V7/VI IV

cœur en est brû - lé! Trois grains de beau-
- μέ - - - - - - - νη, τὴν καρ-διά μου

G6 i VII I VI IV

- té, mon cœur en est brû - lé.
χεις κα - - - μέ - - - - - - νη.

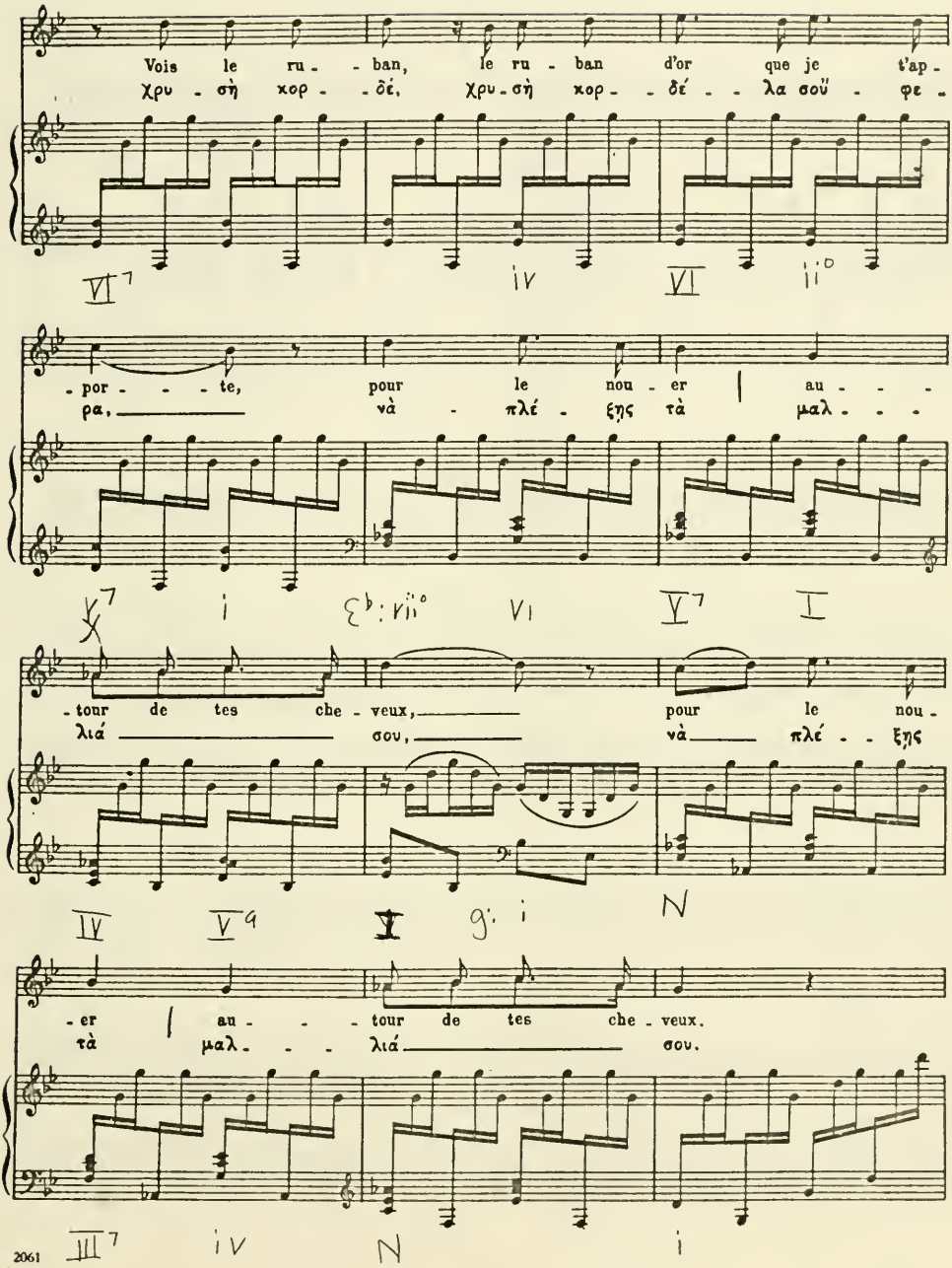
V7/VI IV G6 i →

Vois le ru - -
Χρυ - σὴ κορ -

i7+6

- ban, le ru - ban d'or que je t'ap - por - - - te.
δέ, χρυ-σὴ κορ - -δέ - - λα σοῦ - - φε - ρα.

IV+4 VI V7 III


Vois le ru - ban, le ru - ban d'or que je t'ap -
χρυ - σὴ κορ - δέ, χρυ - σὴ κορ - δέ - λα σοῦ - φε -
- por - - - te, pour le nou - er au - - -
ρα, νὰ - πλέ - ξῃς τὰ μαλ - - -
- tour de tes che - veux, pour le nou -
λιά σου, νὰ πλέ - - ξῃς
- er au - - - tour de tes che - veux.
τὰ μαλ - - - λιά σου.

Si tu veux, ma bel - - - le, viens nous ma - - - ri -
Βρ'ἐ - - λα νὰ γι - νοῦ - - - μεν ται - - - - - - ρι -

PT.

V7/VI VI V7/VI IV G6

rall. poco a poco

- cri Dans nos deux fa - mil - - - les,
α, κ'οἱ γο - νιοί μας συμ - - - - πε - - - -

rall. poco a poco

i vii i VI IV III7 IV

tous sont al - - - li - és!
θέ - - - - - - - - ρι - α.

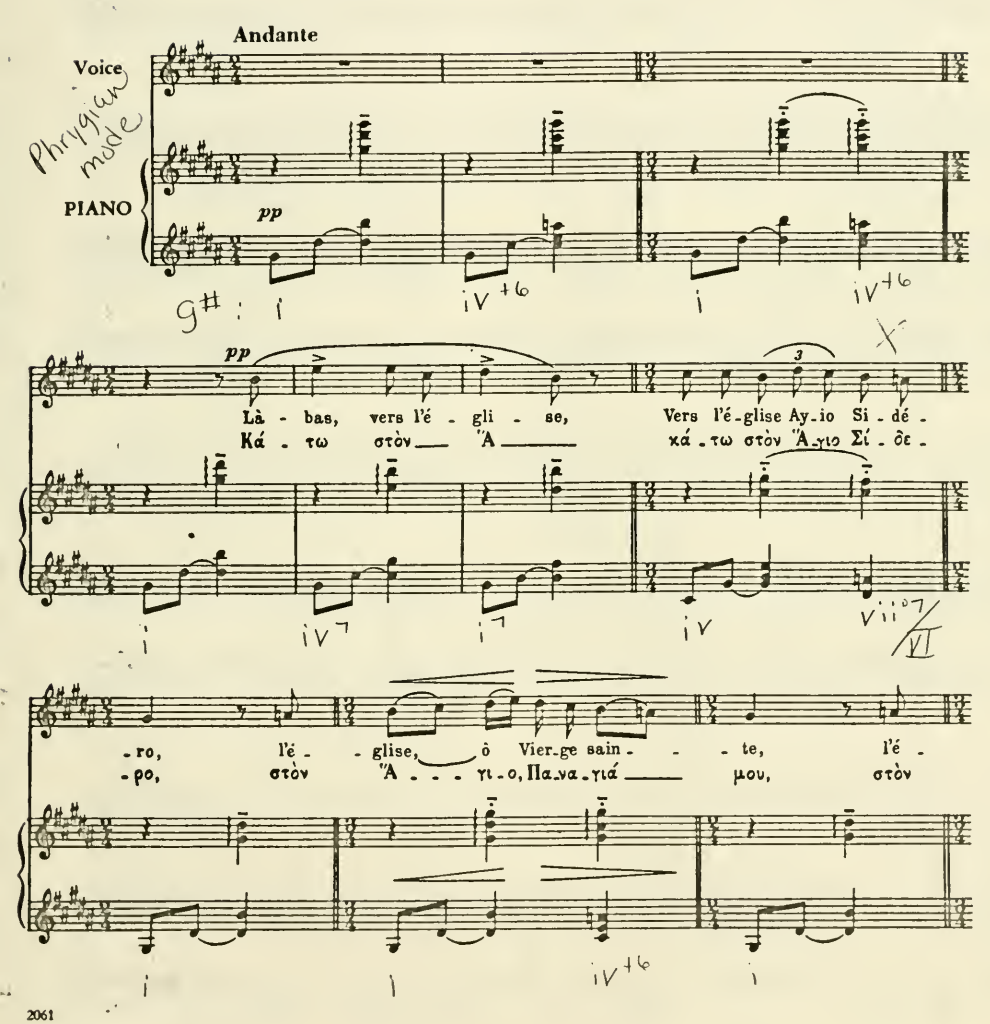
8

G6 VI i i

2. Là-bas, vers l'église
(Yonder, at the Church)

Là-bas, vers l'Eglise,
Vers l'Eglise, Ayio Sidéro,
L'Eglise, o Vierge Sainte,
L'Eglise, Ayio Costanndino
Se sont réunis,
Rassemblés en nombre infini
Du monde, ò Vièrge Sainte,
Du monde tous les plus braves !

Yonder, at the church,
At the church of Ayio Sidero,
The church, oh Blessed Virgin,
The church of Ayio Costanndino,
Have come together,
Have assembled in great numbers
People, oh Blessed Virgin,
All of the bravest people!



-glise Ay-io Costanndi - - - no se sont ré-u-nis,
Ἅ - - γι-ο Κωσ-ταν-τῖ - - - νο, μα - ζεύ - γουν - ται,

ras-sem-blés en nombre in - fi - - ni, du monde, ô Vier-ge sain - -
μα-ζεύ-γουν-ται, σω - ριά-ζουν - - ται, τοῦ κόσ - - μου, Πα-να-γιά

- te, du mon - - de tous les plus bra - - - ves!
μου, τοῦ κόσ - μου γοι ἀντριω-μέ - - - νοι.

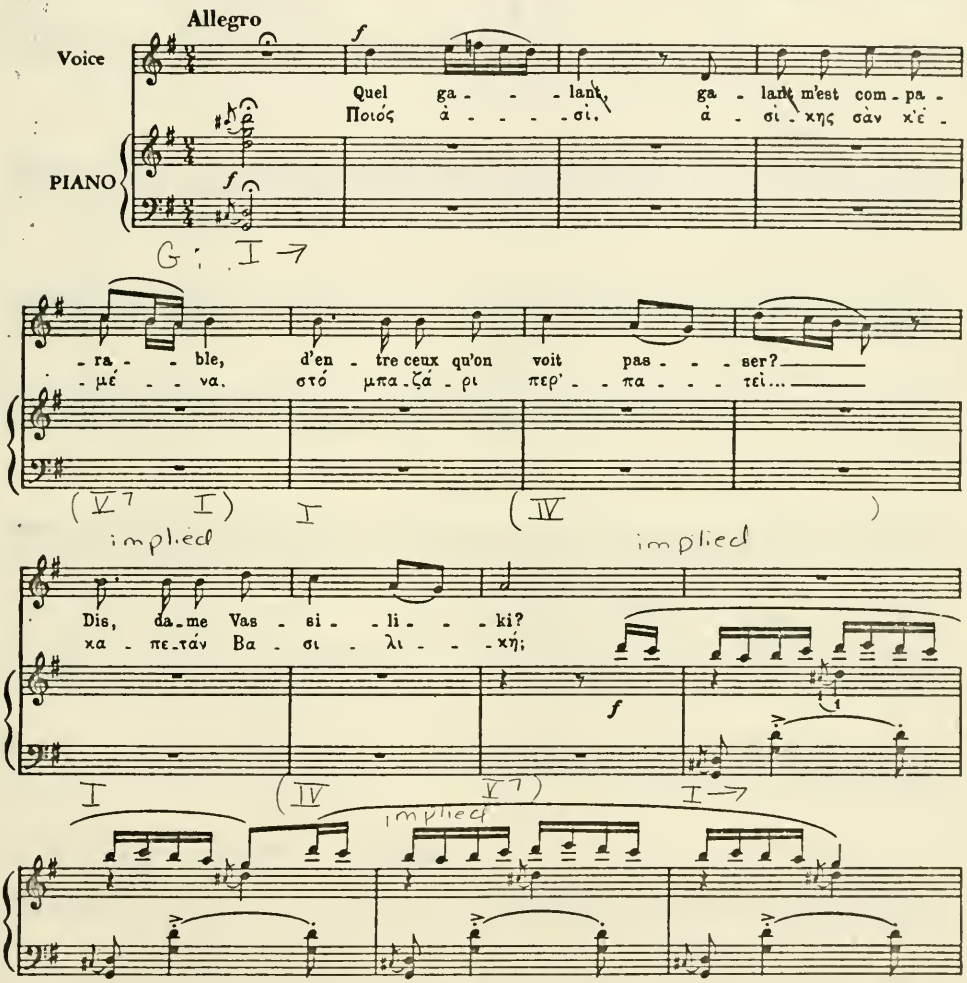
pp

3. Quel galant m'est comparable

(What dandy can compare with me)

Quel galant m'est comparable
Entre ceux qu'on voit passer?
Dis, dame Vassiliki?
Vois, pendus à ma ceinture,
Pistolets et sabre aigu...
Et c'est toi que j'aime!

What dandy can compare with me,
Of all those passing by?
Won't you tell me, Vassiliki?
Look at pistols and a sharp saber
Hanging on my belt...
And 'tis you I love!



Vois, pen - - - dus, pen - dus à ma cein - tu - - re,
Μέ κουμ - - πού... κουμ πού - ρια δυο σ'τῆ μέ - - - ση,

f

I V⁷ I (IV) I Vii° I

pis - to - lets et sabre ai - - - gu...
καὶ με δί - κα - - νω σπα - - - θὶ...

Ralenti

p très tendre

Et c'est toi que
Γιὰ σ'α - γά - πη

f

p **suivez**

Vi I IV ii V Vi V

j'ai - - - - - mel
μου, - χρυ - - - σή.

pp

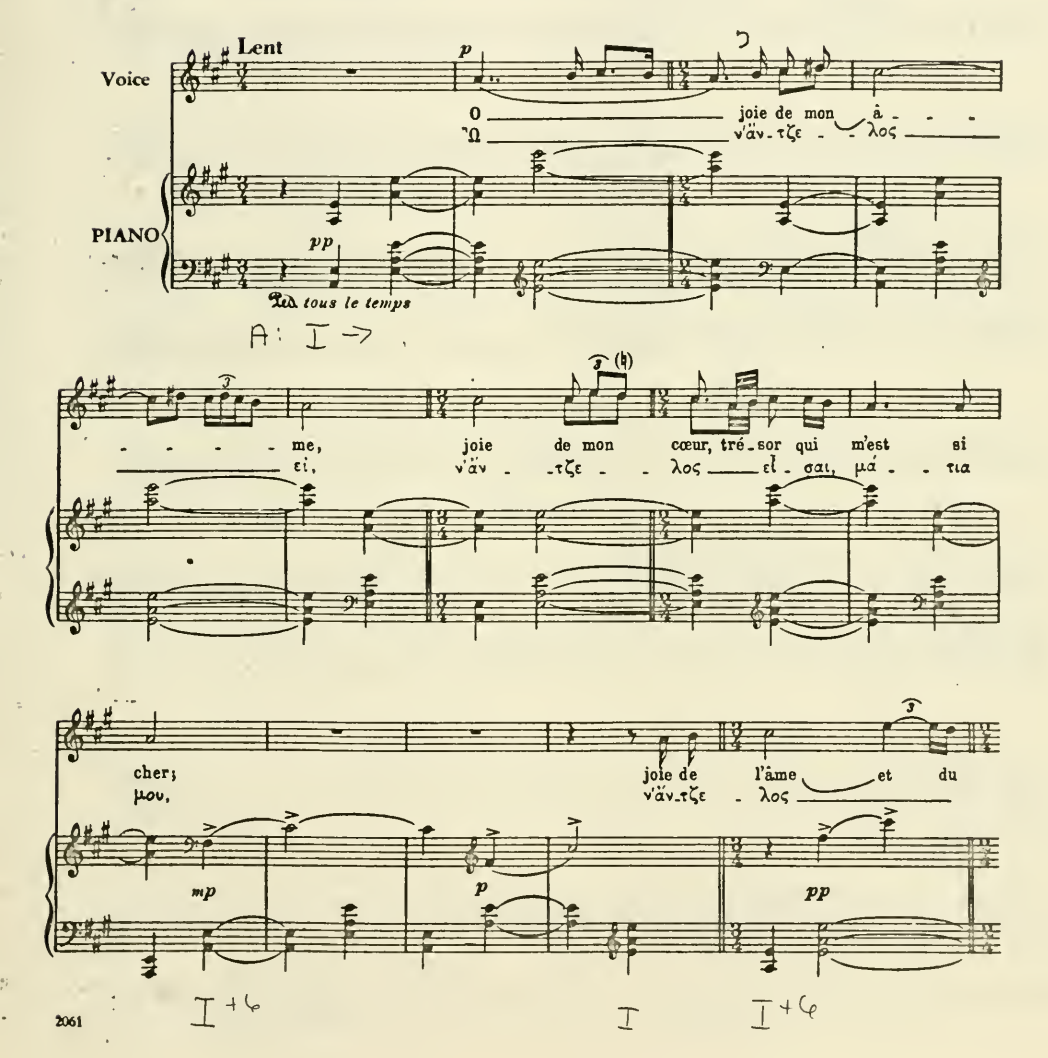
IV ii V I →

4. Chanson des cueilleuses de lentisques

(Song of the girls gathering pistachios)

O joie de mon âme, joie de mon coeur,
Trésor qui m'est si cher ;
Toi que j'aime ardemment,
Tu est plus beau qu'un ange.
O lorsque tu parais, ange si doux,
Devant nos yeux,
Comme un bel ange blond,
Sous le clair soleil,
Hélas, tous nos pauvres coeurs soupirent !

Oh joy of my soul, joy of my heart,
Treasure so precious to me;
Thou, whom I love ardently,
Thou, more handsome than an angel.
When thou appearest, angel so sweet,
Before our eyes,
Like a beautiful blond angel
In the bright sunlight,
Alas, all our poor hearts sigh !



cœur toi que j'aime ar - dem - ment, tu es plus
εἰ - σαι, μά - τια μου, ὦ, τσ'άν -

p

beau, plus beau qu'un an - ge.
-τζε - λι - κὰ φο - ρέν - νεις.

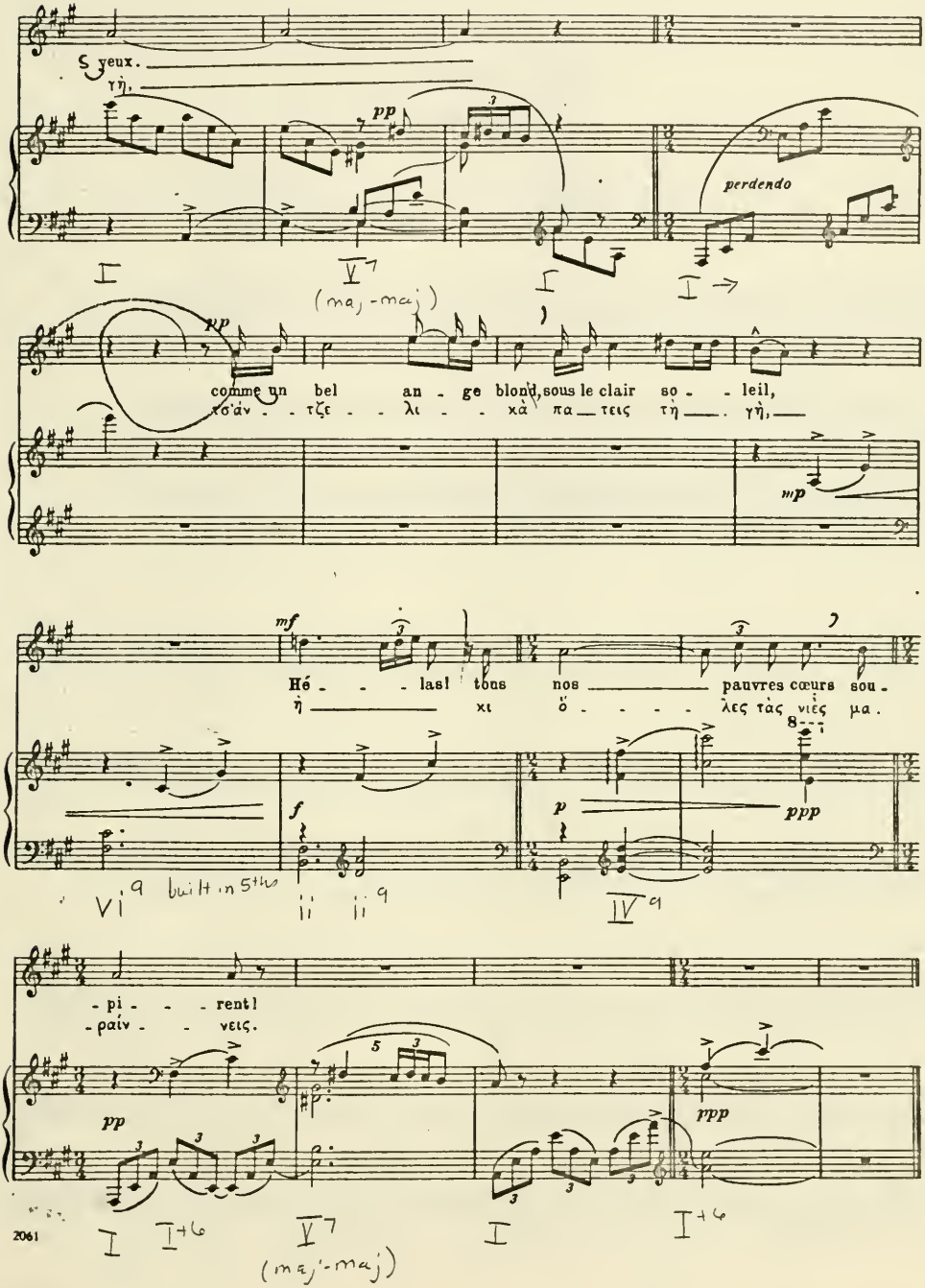
pp

p

O lors-que tu pa - rais, an - ge si
Ἔ τσ'άν - τζε - λι - κὰ

pp

doux, an - ge si doux de-vant nos (yeux)
τσ'άν - τζε - λι - κὰ πα τεῖς τὴ

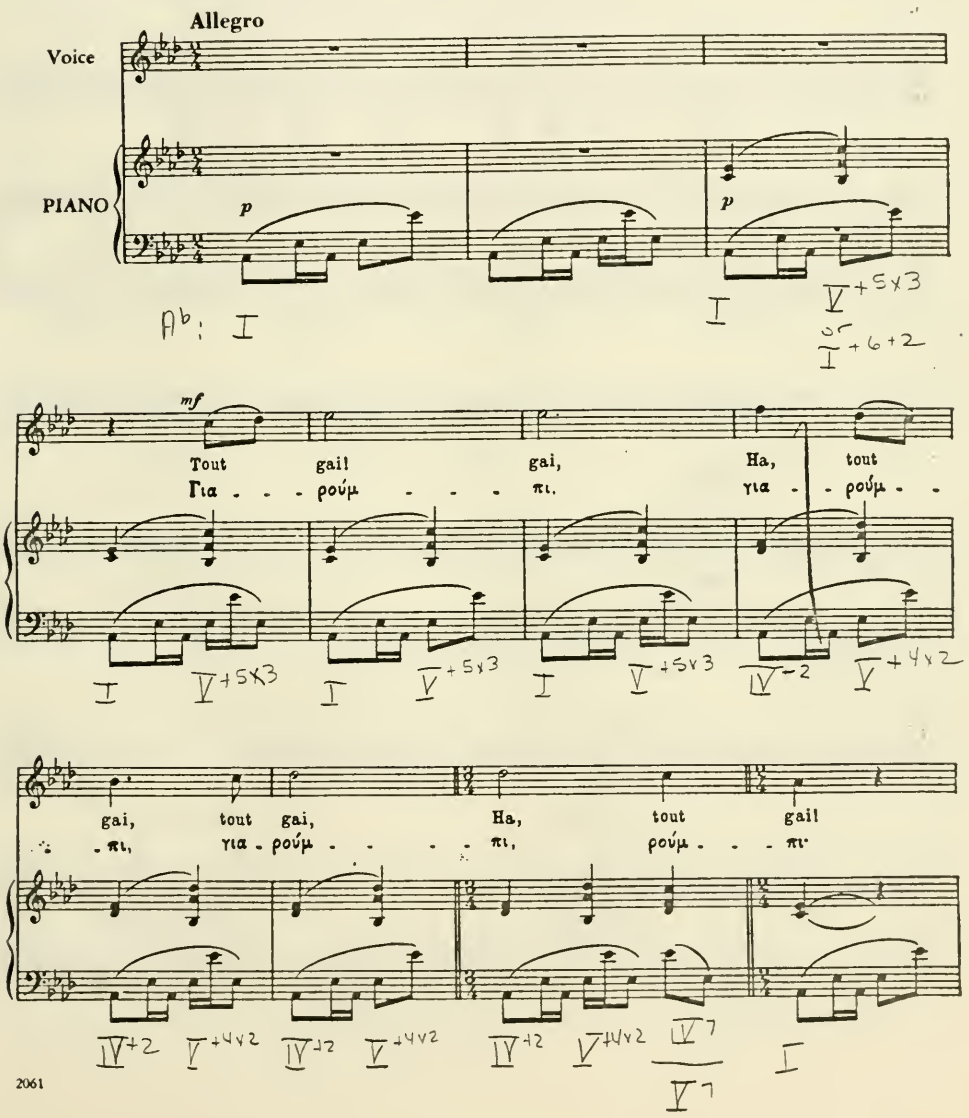

yeux.
γὴ,
pp
perdendo
I
V7
(maj-maj)
I
I
pp
comme un bel an - ge blond, sous le clair so - leil,
τσάν - τζε - λι - κὰ πα - τεις τὴ - γὴ,
mp
mf
Hé - las! tous nos pauvres cœurs sou -
ἡ - κι ὅ - λες τὰς νιὲς μα.
f
p
ppp
Vi9 built in 5ths
ii ii9
IV9
- pi - rent!
- ραίν - νεις.
pp
ppp
I
I+6
V7
(maj-maj)
I
I+6

5. Tout gai !

(Very merrily!)

Tout gai,
Ha, tout gai,
Belle jambe, tireli, qui danse,
Belle jambe, la vaisselle danse,
Tra la-la-la-la.

Very merrily,
Ah, very merrily,
Beautiful legs, tireli, dancing,
Beautiful legs, even the dishes dancing,
Tra la-la-la-la.



Bel - le jam - - be, ti - re - li, qui dan - - - se;
Ε - χεις γάμ - - πα, τὶκ' ἔ τὶκ' ἔ σπάσ' τα,

V IV+2 IV+2 V

Bel - le jam - - be, la vais - sel - le dan - - se,
ἔ - χεις γάμ - - πα, τὰ πο - τή - ρια σπάσ' τα,

V IV+2 IV+2 ii7+4

Tra la la la la! la - ra - la, la
Βά - - ϊ βά - νά - μά. λα ρα λα λα

ii7 V11 V9 V13 I V+5x3 I+6 I V+5x3

la, la la la la la, la - ϊ la, la
λα, λα λα λα λα λα, λα - ϊ λά, λα

I+6 IV+2 V+5x3 V11 IV+2 V+5x3

la la la la la, la la la la
λα, λα λα λα λα; λα λα ρα λα,

la la la la la la la la la la la
λα λα λα λα λα λα λα, λα λα λα λα

rall. a tempo

la la la la laï la, tra la la la la.
λα λα λα λα λαï λα, μὰν, ἀ μὰν ἀ - μά.

a tempo

snivez

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